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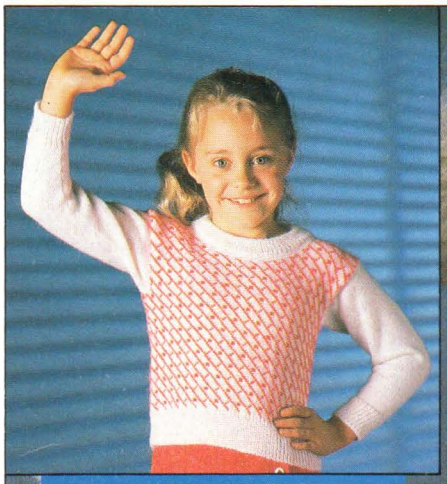

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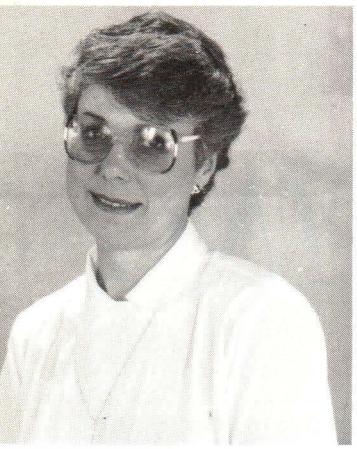


Editor's letter

Dear Readers,

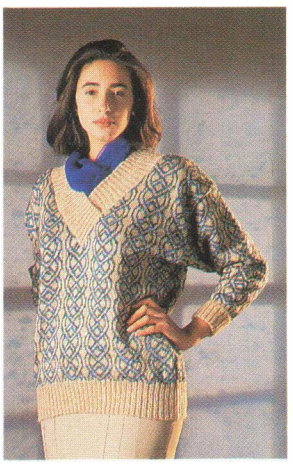
I have to get my letter in early this issue because I have been promoted to a colour page... fame indeed. At this time of year, especially once Christmas and all its colour is over, things can look a little dismal and rather lacking in colour, but not here at **PMK**. We have plenty of colour for you, both in our patterns, in the people we have been talking to and of course, in our super 'Light Up' competition and our 'Freebies'.

FRESH STARTS

I do like fresh starts, don't you? ...I remember being pleased at school when we were issued with new exercise books at the beginning of a new term. Rather a long time ago, but the memory comes back every year when I start a new diary. Mind you the 1991 diary has been half full since about August last year... but that's another tale.

TAKE A BREAK

What better time than the New Year to take a break, let the Christmas pudding settle and make some enterprising new plans for 1991. As always, pen and paper are needed for some copious notes because if you commit your plans to paper, you are more than half way there.



Celtic Sweater see page 34

LITTLE THINGS

Usually a few small changes perhaps in our regular routine or in the way we organise our time are enough to give us a lift and put a new perspective on things. Most of us will have been knitting at full speed in the few weeks up to Christmas and it is a good idea to reflect on what we have been knitting and give items a rating out of ten for profitability and also enjoyability. Obviously we cannot only knit the things we really like, occasionally we have to give in and make an effort if it is going to be worthwhile on our bank balance, but by and large we should be enjoying what we knit.

GOALS

There is nothing quite like a target or a goal to aim for to get you going and keep the momentum on the move. How about a summer holiday, or a weekend at a knitting school (better than a health farm) or perhaps you need some new equipment for your knitting or for the house to give you more time for knitting. Perhaps you have a favourite cause that needs some support, you can always share the profits by giving a percentage of what you earn to a worthwhile cause. Very few of us can afford to give all our cash to the many needy causes, but if we only gave 5p in the pound every little helps and it is an incentive to 'crack on with it'.

RESOLUTIONS

How about making two or three firm resolutions and then writing in to tell us about them... that way you will have to make an effort in case we check up on you!... Me? My resolutions are to practice what I preach... I still get my prices wrong, increase the circulation of the mag so much that we can have more pages in each issue and this is the big one... finish my latest book... there, I've said it so now I have to do it.

FINALLY

Whatever your resolutions, don't forget that this is your magazine, we love to hear from you, joy or woe, we have lots of information, ideas and patterns all designed to make 1991 the most profitable yet... and don't forget, if you are in any doubt about getting your magazine each issue make your first resolution to send in a subscription...

Happy knitting and a Happy New Year.

Hazel

PMK

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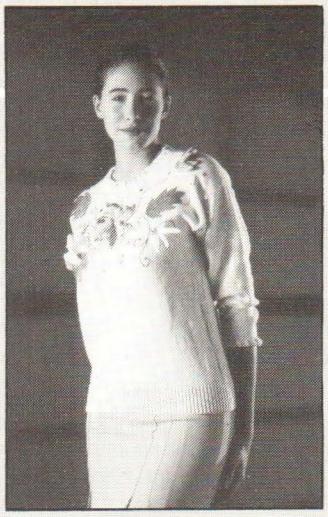

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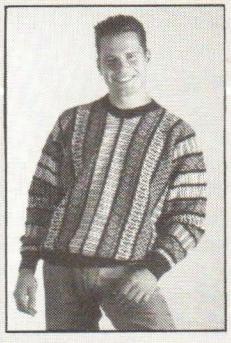

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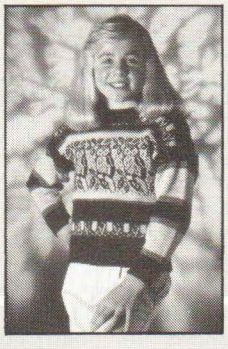

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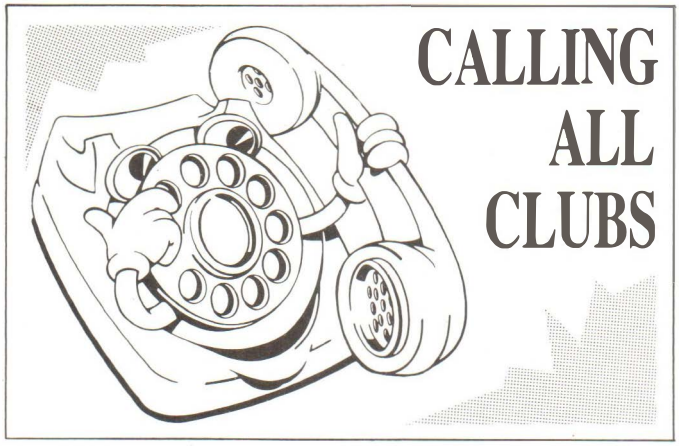

FASHION SHOWS

Running a fashion show is an excellent way of raising club funds, getting the members knitting and generally stirring up interest. At first it might seem a daunting prospect, but it really is not so bad and there has to be a first time for anything. Last October was the first time for the Warlingham Woollies and their organiser Anne Kent promised to keep me informed of their progress.

MEETINGS

The first thing was to call a meeting of the new committee (six). Pauline is the fund raising secretary and she was all for getting things underway.

DATES

A suitable date was fixed and a venue. At the next meeting the ticket price was approved (£1.50) and it was agreed that the profits would go to a charity to be decided upon later.

ORGANISERS

Two main organisers were nominated and then further discussion took place on such things as models, staging, lighting, music, refreshments etc.

HELP AND ADVICE

Mary Dowse was a visiting speaker at the Warlingham Club and she has organised many fashion shows and was helpful to the lady's with hints and advice and she particularly advised that they had at least two rehearsals. One for moving with the garments and a final one for timing. The services of a friend who teaches dancing were called upon and she agreed to supervise the choreography. Sid at the church took charge of the lighting and the stage and so far so good.

GARMENTS

Providing sufficient garments was the next task and for this they devised a garment form giving the relevant information. It looked like this:

Name of knitter .....
Type of garment .....
Yarn used .....
Colours .....
Garment for sale ... Yes/No
Price if applicable .....
Orders taken ..... Yes/No
I would like to model my garment ..... Yes/No
I will require a model Yes/No
Size of garment .....

The dates for the rehearsals were booked and the forms began to come in. It was requested that people other than club members be invited to sell their knitwear at the fashion show, but it was decided that this could cause problems and a vote resulted in a unanimous decision to keep it strictly to club members.

TICKETS

A club member offered to print the tickets on her home computer so that was another detail sorted out with no fuss. Many thanks to Chris.

PUBLICITY

Anne sent letters to two local residents association newsletter editors. It was decided that the tickets sales (140 to sell) should go to St John's Ambulance for equipment. Leaflets were printed and Anne's telephone number was on the leaflet so that anyone wanting tickets could contact her. Members took tickets to sell and a check was made on who had taken what.

ENTHUSIASM

Garments started to come in and they were shown at club meetings and much admired and the enthusiasm started to increase and the organisers started to relax a bit.

GARMENTS

All the garments were carefully labelled and they were sorted and organised for order of appearance. Banners were put up locally and by the weekend preceeding the show only two tickets were left.

REFRESHMENTS

Two ladies were put in charge of the refreshments and these were to be tea, coffee and soft drinks plus cakes (the cakes were to be baked on T6). The treasurer plus two gentlemen members were to be on the doors and two ladies were designated for backstage duties.

REHEARSALS

These took much longer than anticipated.

THE GREAT DAY

Panic, headaches and forgotten cakes all melted into oblivion as the show started with a full hall and a friendly audience.

CONCLUSION

Anne concludes that to say it went without a hitch would be wrong. The main lesson learned was that a fuller dress rehearsal was needed with more attention paid to the timing. Anne thought that at one point she would have to tell a joke until the next model appeared, but they made it and the show continued. They underestimated the time that it takes for the models to change. However, as a member of the audience I have to say that the show appeared to run quite smoothly. No one was expecting the *Clothes Show* standards and everyone obviously enjoyed it.

I certainly did, and so did the representatives of the St John's Ambulance, especially when they accepted a cheque for £200 which was to buy a special chair used for transporting injured people in lifts and other difficult places.

REWARDS

The rewards of the fashion show were not just in the money raised but in the way in which everyone pitched in and helped and generally got to know each other better.

SALES

Not a great deal of knitwear was sold after the show — possibly due to the small room and the fact that people could not get close to the knitwear to have a good look.

As Anne says, that is something to bear in mind for next time — next time? — Why not?.

ED SAYS

Thanks to Anne and Pauline and all the members of the Warlingham Club for letting us share their first fashion show. We hope it will be the start of many more and that those of you reading this account will find some useful hints that you can bear in mind when you next tackle a fashion show.

WINTER
MADNESS SALE

Knitmaster Zippy De Luxe P/card	£?	Brother 260 Ribber	£?
Knitmaster 700K	£?	Brother Electronic 950 i	£?
Knitmaster 700 KL	£?	Brother 395 convertible KX	£?
Knitmaster SRP60 Ribber	£?	Toyota Colour Changer	£?
Knitmaster 155 Chunky P/card	£?	Brother PPD 110	£?
Knitmaster 155 Chunky Ribber	£?	Brother 940	£?
Knitmaster Zippy Plus	£?	Disc Drive	£?
Knitmaster 151	£?	Brother Printer	£?
Knitmaster 151 Ribber	£?	Calcuknit	£?
Knitmaster 150 Ribber	£?	Brother KH 270 Electronic (Chunky)	£?
Knitmaster Linker SC3	£?	New Bond Classic	£?
Knitmaster Weaving Attachment	£?	New Bond Elite	£?
Knitmaster New Knit Radar KR7	£?	Power Knit Linker (EKC)	£?
Knitmaster Steam Press	£?	Hague K/Machine IK 619	£?
Knitmaster New Electric Linker DL 1000	£?	Hague Linker Hand	£?
Knitmaster New Electronic 580 K	£?	Hague Linker Electric	£?
Knitmaster Option 4 (Chunky)	£?	Brother Electronic 940	£?
Swiftknitter	£?	Corona CN 9N Jumbo	£?
Horn Cabinet + Bench K4	£?	Toyota 901	£?
Brother 890	£?	Toyota Ribber	£?
Brother 891	£?	Toyota 858	£?
Brother 710	£?	Toyota 858 Ribber	£?
Brother 710 Ribber	£?	Toyota 950	£?
Brother 836	£?	Toyota Electric Linker	£?
Brother KR850 Ribber (fits all standard machines)	£?	Motor Drive and Stand	£?
Brother Garter Carriage KG88 MKII	£?	Electric Wool Winder	£?
Brother Garter Carriage KG89 Plus Magnets	£?	Brother KH 900 Electronic	£?
Brother Garter Carriage KG93	£?	Elna Steam Press	£?
Brother 230 Chunky	£?	Simpleframe	£?
Brother 230 Ribber	£?	Keyto Cabinet and Bench	£?
Brother 260 Chunky P/Card	£?	Overlockers — All makes	£?
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Brother KH270 Chunky Electronic	£?		

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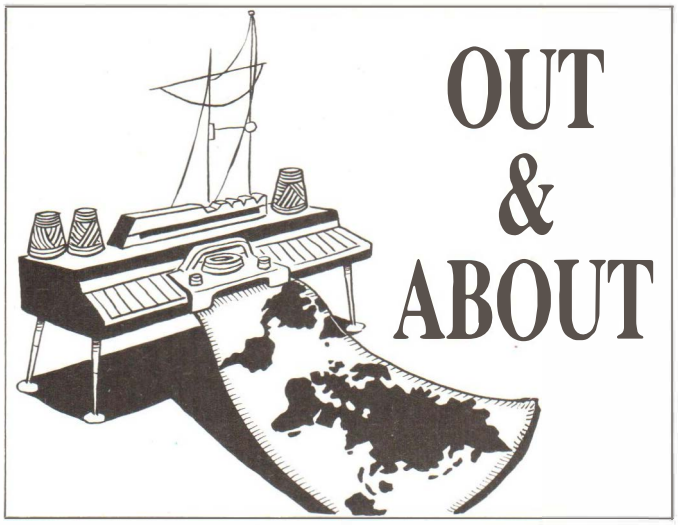


OUT & ABOUT

How would you like to spend a few days with nearly 300 machine knitters? I have just had a great time doing just that.

Co-op Holidaycare organised a 'Knitter's Break' at the Sussex Beach Holiday Village, Bracklesham Bay in Sussex (8th-12th October). Visitors arrived on Monday and departed on Friday leaving three knitting days.

FAMILIES

Although the holiday was definitely planned for machine knitters, there were children and husbands there too. The children had plenty to do, with a programme of events run by the SBHV staff. Some of the husbands were also knitters and it was lovely to meet husbands and wives who shared their knitting hobby.

LECTURES

I was very pleased to be invited to be one of the speakers this year. There were lectures each day with a choice of lecturers and subjects including: charting devices, Intarsia, sizing, ribber work, sideways sweaters, weaving, design, cut and sew and machine maintenance. The lecturers were Dianne Bennett, Ann Brown, Ann Durkan, Peter Free, Keni Freeman, Carolyne Jacobs, Irene Krieger, Gwen Merrick and me, Anne Kent.

The Brother team had twenty machines and held workshops covering colour changers, ribbers and playing with punchcards.

AFTER WORK

After the lectures there was a chance for visitors to buy patterns and books etc (will we never forget Samantha's Disco — our temporary shop!). The holiday village was delightful and the evening entertainment was excellent. It was a great experience for me to meet so many knitters and chat about 'knitty' things.

THE HIGHLIGHT

The highlight of the week was the fashion show and the worthy winner received a Brother knitting machine. The visitors were all given a questionnaire at the end of the holiday so that the Co-op Holidaycare team can plan an even better holiday next year.

Look out for details of the next 'Knitting Break' in the magazines and perhaps I will meet you there.

Anne Kent.

SIZE RIGHT BY ANNE KENT

You can get the size right every time using any yarn (no charting device or expensive equipment needed) with Anne Kent's *Size Right*. Each book contains row and stitch table, step-by-step instructions, a starter pattern, back of neck and shoulder shaping notes, neckband notes and the 'Magic Formula'. The instructions are suitable for both standard and chunky machines. The books are £4.95 each incl p&p, and each book comes with a spare set of tables in a plastic folder for easy use. Order from Anne Kent, 28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF. Please quote *PMK* on ordering.

NEW FROM ARTIKA DESIGNS

Linda Jackson from Artika Designs has produced two excellent collections of 24 stitch punchcard patterns. The collections are both of continuous abstract designs, filling the gap between traditional Fair Isle and picture motif designs. The Italian Collection (including three 12 stitch repeats) designs are compact and gain much of their impact from the imaginative use of colour combinations some of which are illustrated on the cover. 'Shadows' on the other hand are larger designs, needing only a clear contrast between light and dark shades for their effect. Both collections offer full size templates making them easy to reproduce and they are accompanied by useful design notes and a reduced size copy to keep as a reference. The Italian Collection costs £4.95 while 'Shadows' in black and white costs just £3.95. They are excellent value, both in their content and reproduction and in the excellent notes included with them. Orders can be obtained from Artika Designs, 41 Dundonald Road, London NW10 3HP. For further information send a SAE to that address.

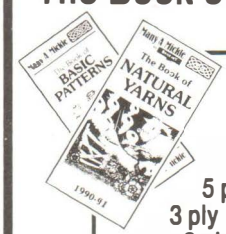
GREAT NEWS FOR DUOMATIC KNITTERS

Millbrooke Designs have four books of Duomatic punchcard patterns. The *Christmas, Children's* and *Spring Collections are straight forward designs to place on knitwear but the Scenic Collection* is a series of designs which can be mixed and matched to make Intarsia-style picture sweaters but without the hassle of separate carriages etc. All the collections contain three and four colour designs as well as some simple two colour ones and the books sell at £3.65 each post free or any three for £10. The patterns are clearly produced with notes on colour changes etc and useful reminders on the knitting techniques. All available from Millbrooke Designs, Millbrooke Cottage, Covenham, Louth, Lincs LN11 OPB. Please quote *PMK* when ordering.

MORE DESIGNS

This time designs with a history and interesting notes on their origin. Sally and Andy Birch have produced no less than seven fascinating packs of punchcards based on *People of the Past*. They are Packs 1 and 2, the Incas 1 and 2, Packs 3 and 4, the Celts 1 and 2, and Packs 5, 6 and 7, Ancient Egypt, Ancient Mexico and Ancient China. One which is bound to be a best seller is the Ancient Egypt pack which includes the illustrated electronic design of the head of Tuthankhamun. Packs 1-4 are available from In Stitches, 18 West Ridge, Allesley Park, Coventry CV5 9LN. Packs 5, 6

The Book of NATURAL YARNS 90-91
plus the SUMMIT Collection



	Shades
Shetland Wool	87
British Wools	22
4 ply Fleck Tweed	13
5 ply Guernsey Wool	5
3 ply 100% British Wool	37
2 ply & 4 ply m/w Wool	56
2 ply & 4 ply Botany Wool	39
Slub Cotton plain & mixtures	35
Mohair 4 ply & Chunky	85
3 ply Sock Wool	5
Mercerised Cotton 2/10, DK	46
2, 3 & 4 ply Soft Cotton	99
Aran plain & colours	31
Acrylic & fancy yarns	73
TOTAL SHADES	633

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and 7 will be available as from 1st January 1991. All packs cost £3.50 each.

EAST END EVENT

See the newest in Brother knitting machines expertly demonstrated by Janet Spink of Brother at Teasels, The Knitters' Shop, Leyton, London E10, during their 'Forget February Blues' event on 22nd and 23rd February 1991. Also have the chance to talk about yarns with a representative from Bonnie's Wools, whose comprehensive range will be featured.

Although a comparative newcomer to the knitting scene, the shop is already an Aladdin's cave of machine and hand knitting yarns. Bargains are always available, but you can expect some super offers on both days. Janet Ferguson, who owns Teasels, is a self-taught machine knitter of 20 years experience and enjoys discussing projects and problems with her customers.

Even if you can't make the special event dates, a visit to the shop sometime will no doubt be fruitful. It is located conveniently near the foot of the M11 and North Circular Roads, with free parking nearby and good public transport connections. 'Phone 081-539 7947 for more details.

WALES ONLY SHOW FOR MACHINE KNITTERS

The 7th Hobby Horse Day for machine knitters is being held on 6th and 7th April 1991 at County Hall, Croesyceiliog, Cwmbran, Gwent. There will be a wide selection of yarns, patterns, designs, buttons, accessories and magazines etc, as well as demonstrations of most makes of knitting machines.

The programme for both days will be the same with a talk by Viv Pain of the Machine Knitters Company on designing with the Design Board. There will be two fashion shows which will include the winning designs of a competition organised by Hobby Horse Knitting, involving local secondary schools. With free parking, facilities for the disabled and cafeteria, it all makes for a great day out. Admission is by ticket only and these still cost just £1.50p and are available only from Mrs C Williams, 18 Whitehall Lane, Llanfrechfa, Cwmbran, Gwent NP44 8UN (SAE). As in previous years all profits go to charity.

A NOTE FROM ANGELA GORDON

Will anyone who has purchased the ladies Shetland sweater pattern from Angela Gordon please contact Angela as she wishes to send them a small amendment to the pattern.

ANGELA'S CLASSES

Angela is teaching a series of workshops in 1991 and these are at Walford Mill Craft School, Stone Lane, Wimborne, Dorset BH21 1NL. Fees are £25 for a weekend tuition from 10am Saturday to 4pm Sunday. Lunch can be purchased from the Mill restaurant or you can bring your own. Details of accommodation are available from the Mill.

26/27th January — 'Basic Sweater Knitting' — for complete beginners who are not yet completely happy with their sweaters. Knitters with some experience might like to join the charting device group where they will be guided through drafting the block and knitting the sweater.

20/21st April — 'Dress (or suit) Workshop' — for knitters who have always wanted to knit dresses and suits, but for some reason have not yet taken the plunge. Learn how at this weekend and then knit your whole spring/summer wardrobe.

Further details are available direct from the Mill or from Angela at 29 St Helen's Road, Sandford, Wareham, Dorset BH20 7AX. Tel: 0929 551073.

In January Angela is starting a series of Friday workshops to be held once a month. These workshops, which will be held at Dorchester Adult Education Centre, are aimed at knitters who are already past the beginners stage and want to learn more advanced techniqus. Details from Angela.

MORE GOOD NEWS FOR PASSAP AND PFAFF KNITTERS

Kathleen Kinder's weekend 'Hands On' ribber course at Beamish Hall College, Stanley, Co. Durham DH9 0RG on June 14th-16th, has been expanded by popular request to include Passap/Pfaff knitters prepared to bring their machine, Duo or 6000. If sufficient Passap/Pfaff knitters show interest then a separate course tailored to suit their special needs can be arranged at a later date. Beamish Hall College offers comfortable and spacious accommodation with excellent cuisine. Its fees must be the lowest in the UK — £42.25 weekend residential, Durham OAP £29.95, non-residential £21.55, Durham OAP £15.05. Beamish Hall College is seven miles from the Chester le Street junction of the A1(M), just off the Stanley Road. For further information 'phone 0207 233147.

MACHINE KNITTING CLASSES AT SHREWSBURY COLLEGE

Evening courses for home machine knitters will be offered in Shrewsbury in January 1991 by Shrewsbury College of Arts and Technology, London Road, Srewsbury SY2 6PR.

A Monday evening course for more advanced knitters starts on 7th January entitled 'Making Suits'. This course will run for ten weeks.

On 9th January a general course starts — '101 Things To Knit On Your Knitting Machine'. These classes will meet on Wednesday evenings, 7pm to 9pm. Kit Griffiths will be the course tutor for both courses and the cost will be £22 each course.

RIBBER WORKSHOPS

On 2nd and 16th February there will be a morning ribber course (Saturday).

For further details please contact Bill Morris at the college or Kit Griffiths on 0743 58898.

WINNERS ALL

Mrs J Mawer from Keighley, Yorks won our Colour File Book from the October issue, well done Mrs Mawer.

The Blazer Buttons were won by Mrs Walford from Bridgewater, Somerset and we hope that they are soon adorning some new knitwear!!

'Plotters' — our six plotters were won by Mrs Downton, East Calder; Mrs Sexton, Edmonton, London; Mrs Gizeen, Oldham, Lancs; Mrs Hassall, Middlesborough, Cleveland; Mrs Abery, Didcot, Oxon; and Mrs Jeffery, Poole, Dorset. We hope that you are all busy plotting so to speak.

Don't Forget — someone has to win the competitions and 'freebies', but if you don't enter you can't win... get those postcards at the ready.

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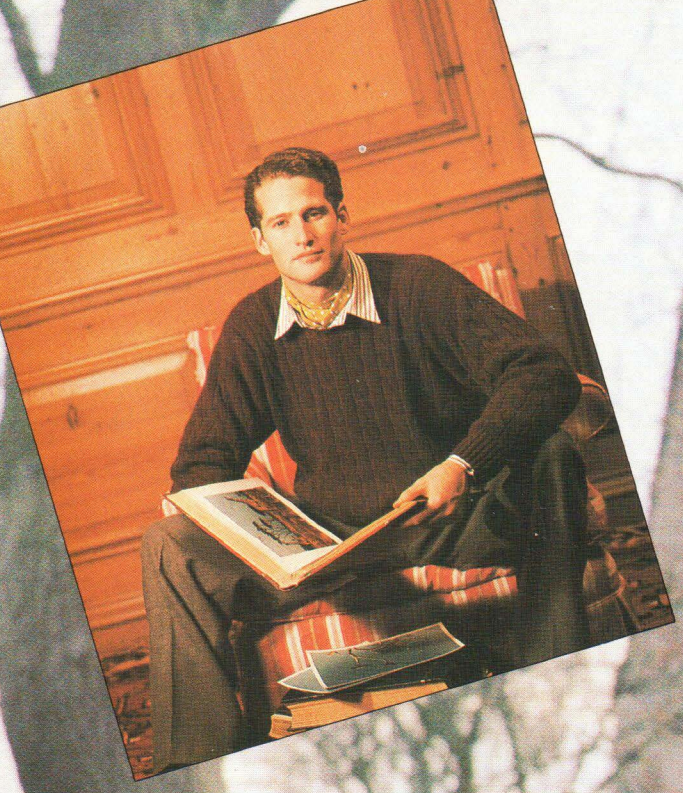
Fashion Trends

by Jean Wiseman

FACING THE FUTURE

No one would deny that times are difficult and that knitwear has had its problems — nevertheless, it is by no means a story of 'doom and gloom'. Sales of hand knitting yarns have increased quite dramatically and a number of spinners of machine yarns also have cause to be optimistic — not surprisingly, sales went shooting up during the World Cup series! A number of small businesses, who can keep their overheads down, are doing very well and a recent report from Wales emphasised that well-organised businesses were doing very well despite humble beginnings — many of them having found gaps to fill in the existing market. Whether you are catering for the exclusive end of the market, or something more down-to-earth, filling a gap is all important. Dorie Schreker is operating a successful business from the 'depths' of rural Wales. A trained painter and designer, Dorie first produced fabric hangings and collaged pictures before deciding that her exciting materials would look better on herself than on the walls! So she created her first 'art' garment, an abundant Renaissance-style evening jacket in sumptuous Liberty silks, velvets and woollens. She then met a neighbour, small-holder Angela Hawkins, who was an expert knitter and asked her to interpret her richly coloured abstract designs into exclusive mohair coats, lined jackets, cardigans and sweaters. Hand-knitted (but with a message for all) today Dorie and Angela have a small, select band of knitters who produce the individually designed garments which are then knitted and hand grafted — no two are alike while other garments come in strictly limited editions. Dorie feels that the growing aversion to animal furs attracts many people to her luxurious, richly coloured and textured alternatives. Catalogue and price list on receipt of a large SAE to: Dorie Schreker, Church House, Pont Robert, Melford, Powys SY22 6HY — but designs are exclusive copyrights.



Taking our survey of 'success' a little further, the name of Pringle (the natural name of knitwear) has, for many years, been synonymous with the best in the world. Traditional craftsmanship is combined with modern technology and the use of the finest yarns to produce garments which are coveted all over the world.

The autumn/winter collection represents a move towards a more relaxed dressing and has been divided into three seasonal themes — Heritage, Contemporary and Country Nostalgia — each entirely interchangeable to provide complete versatility and offer a wide appeal.

Heritage is a collection of true Scottish classics in sumptuous cashmere, camel hair, lambswool and fine worsted wool — emphasising the current demand for quality clothing. The garments are knitted in cable, Intarsia and ribbed patterns and a luxury jacket is offered with a choice of gilt or horn buttons.

Contemporary is aimed at the discerning customer whose pursuit of elegance is matched by effortless style. In luxury fibres, shapes have a looser silhouette, suggesting warmth and comfort. Country Nostalgia takes its inspiration from sporty pursuits like riding, fishing or simply walking. Undeterred by variable weather conditions, the British public continue to indulge in such pastimes by simply wrapping up well. This collection contains warm, practical knitwear of chunky cables, Argylls and Arans in autumnal colours of green, burgundy and ochre. Donegal Shetland features prominently, often knitted in many colour combinations to effect a tweedy look.

Fashion Trends

Paradoxically, when money is scarce people are apt to invest in quality goods which will last. Classics come into their own. So it's not surprising that the IWS report that it is now a case of 'out with the new and in with the old'. It is craftsmanship and not one-upmanship that will shape the coming decade — an arts and crafts age in which designs are lovingly and painstakingly 'hand-made' or appear so even if they have been machine produced.

Knitwear now stands by itself incorporating intricate details and elaborate patterns — so much so that the humble sweater is being given evening wear status, but despite the opulent styles, the latest knitwear emphasises the '90s move towards more relaxed dressing. Ethnic influences have caught the imagination of those who lead knitwear trends with Czarist-type frogging on a bolero or Austrian chunky knits as just two examples of this season's global warnings.

For a shape of things to come at the Pitti Filati in Florence, the IWS featured a head-to-toe draped and sashed body suit surmounted by an equally head-to-toe crochet effect shawl.

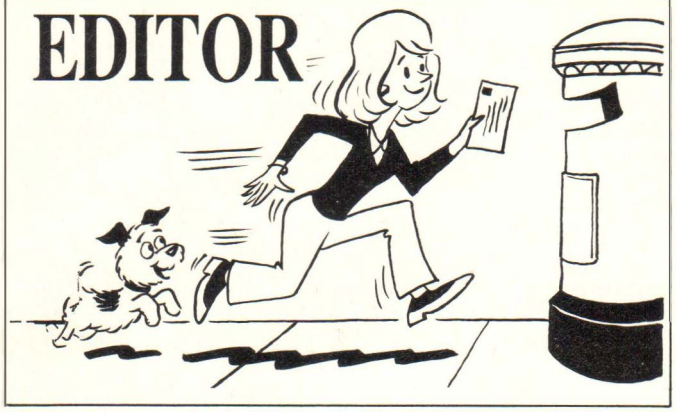
So, for all would-be profit makers, or those just profiting by knitting their own wardrobes — the mood is relaxed, feminine and quality conscious. For those with businesses, small or ambitious, there's room for the traditional and space for those with innovative ideas.

Nowadays, one has to be flexible enough to meet changes; to take into account the life we lead and to consider the all-important environmental influences. Above all, you need to know and understand your customer or your market and to meet those needs.

At a recent trade seminar, opinion was unanimous — that there was a move towards the 'hand knit' look with crafted designs, and that with suitable innovation there would be a continued demand and the knitwear sector would emerge triumphant.

So, with some of these thoughts in mind, those of us engaged in the knitwear industry can start the new year of 1991 with a justifiably optimistic outlook.

LETTERS TO THE EDITOR



CROSSWORDS

Mrs Margaret Harris from Okehampton wrote to us:

Dear Hazel,

Our local newspaper prints 13 square crossword grids. Minor changes can convert them into sets of abstract designs for punchcards. Ignore one vertical column altogether to reduce the grid to 12 squares wide. Block in a few additional squares to reduce floats. Resulting pattern will give a 12 stitch pattern which can be doubled up, or mirror imaged to give a 24 stitch pattern. Elongation adds further variation.

ED SAYS

Where will we find our inspiration next ? how about a letter to us on your latest 'find'. Many years ago a good friend of mine told me the tale of how she punched out a card from the writings on a Chinese plate, only to discover much later that her sweater announced to all and sundry 'this dish is cheap but delicious...' Can anyone beat that?

Thank you Margaret for starting the ball rolling... as I am sure it will.

CLOTHES PEGS

Mrs Marie Langforn from Ryde, Isle Of Wight (a very busy knitting area) says:

The Fuchsia sweater in the August issue is lovely, but the chart size would strain most eyes. I got mine photocopied to an enlarged size and thought others might like to do the same. When working a very long card a spring clothes peg on all four corners makes it lie down flat, it can't roll itself up. Thanks for an interesting magazine.

ED SAYS

Thank you too Marie for your tip and sorry about the card being so small. As always space gets the better of us, but if anyone has difficulty reading any card or electronic design in the mag, if they send us an SAE we will send them a larger version to work from.

TURTLES

Miss Cowen from Harlow, Essex wrote to us:

I am a hand and machine knitter of many years standing and like many others have been caught up in the Turtle craze. I was persuaded to attempt to make a pattern for a knitted turtle toy which in fact I did do a few weeks ago. Since making one for my friend's little boy I have been inundated with requests to make more for my family and friends. I have also been asked on many occasions to supply the pattern, but obviously have been unable to do so because of the copyright rules. Please could you advise me.

ED SAYS

Turtle mania hits this office at least once a day in the form of letters or 'phone calls and the answer is that the same rules apply as to all such characters — they are protected by copyright and unless you have been granted permission to produce them on licence you would be breaching the copyright to do so. Joy Gammon has produced the patterns on licence and these are readily available but this only gives you permission to knit them not to reproduce them for sale without permission. Personally the best design I have seen recently is one of a traditional tortoise and the caption reads 'I am not a turtle' — that will do for me.

A SUCCESS STORY

Ruth Wood from Hull wrote to us and her story should inspire us all, especially as it started with Ruth being 'BANNED' from her local knitting club (not in Hull). After her anger had died down, Ruth decided to show them and she started her own knitting classes which were soon successful. A move of house meant a re-start and as Ruth's ambition had always been to have her own machine knitting school, she decided to give it a go. Once settled in Hull she says:

I advertised and the response was amazing, the only drawback was that her lounge was very small. Then at a tea dance (sounds fun) she heard that the church had a room to let. The rent was reasonable, how could I turn it down. All the room I needed for my five knitting machines, steamer, linker etc and a stock of yarns. So there it was, my very own knitting school. All this happened seven months ago. The Ruth Wood School of Machine Knitting is a real success. Four classes a week — ribber, steaming and pressing courses, private pupils and visits from clubs, Hague Linker demonstrations, PPD110, Garter Carriage, Dawsons Grid and much more. Something to interest everyone. The main part of it all is the pleasure that I get from teaching and the company of my pupils. To them I would say a thank you for all your support and — Happy Knitting.

ED SAYS

Thank you for writing to us Ruth. Many of our readers will have met Ruth busily demonstrating the Hague Linker at the exhibitions and if anyone would like to know more about Ruth's school they can contact Ruth at St Stephen's Church, Freehold Street, Hull. Tel: 0482 587413.

THE WOOLMARK SYMBOL

Liz Moon from Exeter wrote to us:

Dear *Profitable Machine Knitting,* I wonder if you could tell me how to go about obtaining swing tickets with the 'Woolmark' symbol on, I always use Shetland wool for my garments and feel the use of these labels would be an advantage.

ED SAYS

Enquiries on this score led us to a very helpful gentleman at the International Wool Secretariat who explained the

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'WHO MOVED THE SPINNING WHEEL'

LETTERS TO THE EDITOR *(continued from previous page)*

procedure to us. Read on:
All the following details (and more) are set out in a leaflet entitled 'This is the Woolmark' issued by the IWS. If you do send for one of these leaflets, please include a large SAE and address it to Mr V S Best, International Wool Secretariat, Development Centre, Valley Drive, Ilkley LS29 8PB. However, before you rush to the post, please read this article.

THE WOOLMARK

This is a Certification Trade Mark which is used on pure new wool products. The IWS owns, licenses, sets the standards and controls the use of the Woolmark which is one of the most successful trade marks in the world.

THE WOOLMARK LICENSEE

Because the Woolmark is a quality symbol, then the product must meet high performance standards before it can carry the label. Standard requirements include the fibre content, colour fastness, appearance retention, durability and dimensional stability. To ensure these standards, the IWS only allow the symbol to be attached to products by manufacturers who have signed a licence agreeing to accept total responsibility for meeting the appropriate specification.

HOW TO BECOME A LICENSEE

Before you can apply for a licence you need written confirmation from your yarn suppliers (who must themselves hold a Woolmark Licence) that the yarns supplied meet the Woolmark specifications. A certified test report is then issued.
The completed application form which is available from the IWS, together with the test report and copies of the confirmations must be submitted to the IWS along with details of your own quality control system. A product sample showing labels, packaging etc, must also accompany the application for a licence. Copies of all specifications and detailed test methods, and a list of approved test houses is available from the IWS.

COSTS

Please note that although a licence does not involve any fee, the actual testing procedures do involve some considerable cost and the applicant is responsible for these.

RESPONSIBILITIES

Holding a Woolmark Licence involves responsibilities which include:
Quality control: Regular checks are carried out to ensure that products continue to meet the required standards. Samples can be requested at regular intervals and no payment is made for these. Production returns are required annually and provision of these is a condition of retaining a licence.
Labels can only be obtained from the IWS approved manufacturers and lists are available on request. Further details on labels and their design and use are available in the leaflet.

FINALLY

This is a very brief summary of what the Woolmark is and what is involved in applying for it. As you can appreciate, it does involve some considerable work and costs on your part and as such is possibly not for the average small business. However, if you do feel that your business would benefit from carrying the Woolmark then you have your starter for ten. Good luck.
Our thanks once again to the IWS for their interest and help.

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PURE NEW wool

INSPIRATIONS

As for last January's *PMK,* I've designed a mohair sweater this month for chunky machine owners, to both keep you warm and cheer up the dismal days of the early part of the year. Although Intarsia designs take longer to knit than automatic patterning, garments made in this way can certainly command a higher price tag for the more intricate designs achieved.

This particular Intarsia design is relatively quick and simple to knit as the pattern is repetitive, with each part of the design being the same. Having knitted the first diamond, the others will follow on easily, with little need to refer to the chart in many cases. As the shaping of the diamonds is in itself an easy repeat, i.e. one stitch in or out every two rows, this also makes the Intarsia knitting very straightforward, so even if you have had no or little experience with this particular technique, you could confidently tackle this pattern.

The original bobbles were crocheted and sewn on to the sweater front on completion of the knitting, but if preferred (or if you don't crochet) they could be knitted in with the rest of the design. To knit bobbles on the machine, at the required place, knit by hand in the contrast colour over three stitches for five rows, then continue over all stitches in the main yarn. Alternatively, for a more rounded bobble shape, begin by knitting in contrast yarn over one stitch, then move stitch on either side to its adjacent needle, cast on over these stitches in the contrast colour on the next row, knit four rows over the three stitches, then place outside stitches on to the centre needle, knit one stitch and cast off. Return stitches in main yarn back on to their original needles. Continue over all stitches in main yarn. Personally, I find it quicker and easier to crochet the bobbles and sew them on afterwards. This also gives you the option of changing your mind as to where exactly you want to place them! As with the addition of anything decorative, it's always a good idea to try several different positions before finally sewing them to the garment to find the most effective placement. And also save expensive and time-wasting mistakes! You could, of course, also knit the bobbles separately and sew them on if preferred. With size 5mm knitting needles, cast on one stitch, increase into the front and back of the stitch, then knit four rows on these three stitches, knit three together and fasten off. Bobbles can be made different sizes according to preference by varying the number of stitches and rows knitted (or type of crochet stitch, e.g. treble, double treble etc., and number worked).

On the original garment the bobbles have been added to the front only, but they could, of course, also be added to the back. The amount of detail added will depend upon your market and price range, because although additional cost for materials would be very small, the amount of time involved could increase considerably. Therefore, if making the 'Diamonds' sweater for sale, do remember to take this point into consideration and not undersell yourself.

If preferred, the sweater could be knitted following the chart, with the bobbles omitted altogether, as this would still be a striking and colourful design and cut down on time if not cost to yourself. If placing bobbles on the back as well as the front, they could also be continued down the centre of the sleeves from the point where they meet at the top. You will notice from the pattern instructions that the last pink bobbles at the shoulders are sewn in place after the tops of the sleeves have been attached to the main part. This is because on the two smaller sizes the last bobble overlaps this seam. If adding bobbles also to the sleeves, continue the 'V' shape with the black bobbles so that they meet in the centre of the sleeves, then continue in a line down the centre, from this point to the cuff, having the bobbles the same distance apart as on the front. Keep to the same colour sequence as used on the main part of the sweater, beginning with two turquoise bobbles first, then two black bobbles, two pink bobbles and so on.

Another variation using bobbles would be to add black bobbles to the centres of the pink and turquoise diamonds. Pink and/or turquoise bobbles added to the black diamonds would really be too much though, so don't be tempted! A second row of bobbles could also be added approximately 3cm from the original row. The bobbles could all be black, whether adding or or two rows, or instead of adding two at a time in each colour, they could alternate, i.e. one black, one pink, one black, one turquoise.

Additional colour can be added to the sweater, whether incorporating bobbles or not, by edging the cuffs and welt in one of the contrast colours, although I would suggest the black yarn as being the most effective. Pink and turquoise fine stripes of two rows each could also be added at intervals. To do this, use black for the cast on and three tubular rows, knit six rows white, two rows pink, six rows white, two rows turquoise and finally four rows white to give you 20 rows of rib. Another alternative would be to knit the neckband, cuffs and welts in pink, or the neckband in pink and the cuffs and welts in turquoise. In either case the ribs could still be edged with the black yarn. If edging the ribs with black only, a row of bobbles could be sewn around the sleeves just above the cuffs. Bobbles could be used to form one large diamond shape on each sleeve, with or without one knitted diamond inside, which would be very unusual and most attractive, particularly if using the bobbles on the back as well as the front of the sweater, as this would then also become one very large diamond shape of bobbles. No doubt you will have some more ideas of your own as to how the bobbles could be used to individualise your sweaters.

The diamond design could be knitted using two colours only, by following the chart and knitting the original pink and turquoise diamonds also in white. To define the complete 'V' shape formed by the diamonds, knit the outside stitches only of the pink and turquoise diamonds also in white. To define the complete 'V' shape formed by the diamonds, knit the outside stitches only of the pink and turquoise diamonds in black to continue the outline between the black diamonds. All black bobbles could still be added to the sweater (these bobbles really can be fascinating when it comes to decorating your knitwear imaginatively).

A jacket would be made instead of a sweater by following the instructions for the back of the sweater and knitting the front in two halves, giving half a diamond in black at the centre fronts. Follow neck shaping for each half as for the sweater. Front bands of your choice could then be added, remembering to add sufficient stitches to the neckband to accommodate the bands. Dare I suggest that bobbles could be used for buttons! The mohair could be used to crochet circles for covering button moulds, which would be very effective. This design would lend itself well to a short cropped sweater or jacket, both very fashionable at present.

As the complete diamond Intarsia shape covers 70 rows, a longer length sweater or jacket could be made if knitted to 140 rows, with the diamond design inverted on the bottom half.

For a really glamorous sweater, other embellishments could be added. Black sequins could be sewn on in strip form between the coloured diamonds, black beads or jewel stones could be sewn to the pink and turquoise diamonds or some of the diamond shapes could be covered with satin appliqués in the same colours as the knitted diamonds, with or without sequins or beads, to name but a few.

What you decide to do with my 'Diamonds' sweater, for yourself or someone else, I hope you will enjoy the contemplation and creation of your own version. Have a very happy, healthy and profitable 1991. See you in February with a luxurious chenille garment which has a Jacobean flavour.

by ROSALIE DAVIS

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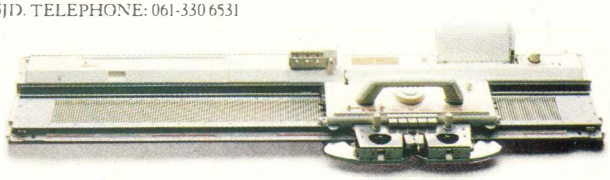

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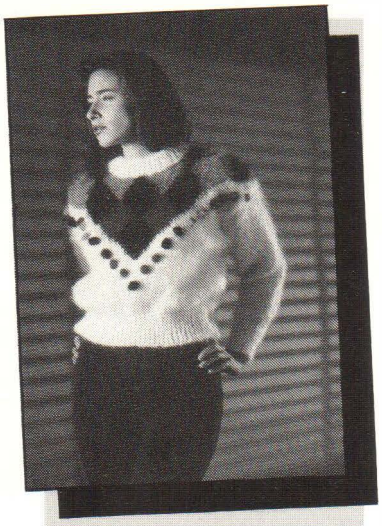


'Diamonds' Mohair Sweater

DESIGNED BY ROSALIE DAVIS

Illustrated opposite

MACHINES
These instructions are written for chunky machines with Intarsia carriage and ribber. Original garment was knitted on a Brother 260 with ribber.

YARN
The Yorkshire Mohair Mills Kaleidoscope and Festival Mohair.

FIBRE CONTENT
Kaleidescope is 83% Mohair, 9% Wool and 8% Nylon.
Festival is 50% Mohair, 24% Acrylic, 12% Nylon, 10% Viscose and 4% Polyester.

COLOUR
We used Kaleidescope in White 2688 (MC), Shocking Pink 2494 (A) and Turquoise 2224 (B). Festival in Black 1446 (C).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to The Yorkshire Mohair Mill, Mohair Mills, Gibson Street, Bradford BD3 9TS.

SIZES
To fit sizes 82(86,91,97)cm.
Finished measurement 94(100, 104,110)cm.
Length 56cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
The Yorkshire Mohair Mill Kaleidoscope Mohair.
1 x 400g cone in MC.
20g of A.
40g of B.
The Yorkshire Mohair Mill Festival Mohair.
70g of C.
White Knitting-in elastic for ribs.
Size 3.50mm crochet hook.
Mohair Inspiration / Intarsia Bags are available from Rosalie Davis, price £5.50 each inc p&p which inlcude the 3 contrast mohair yarns used for the 'Diamonds' sweater, plus 2 other colours, ideal for any colour work. Please make sure to quote this issue of ***PMK*** to receive bags.

MAIN TENSION
16.5sts and 21 rows to 10cm (tension dial approx 8 (MT).
Tension must be matched exactly before starting garment.

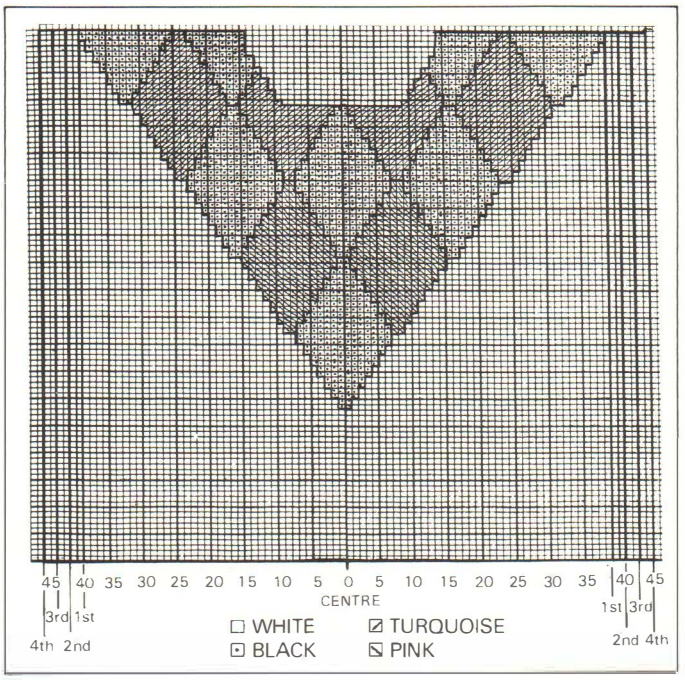
ABBREVIATIONS
See page 46.

NOTE
Instructions are written for machines with ribbers for machines without ribbers knit mock ribs. If intarsia tension is different to main carr use Intarsia carriage throughout.

PATTERN NOTE
To make crochet bobbles: Make a loop on crochet hook, 4 chains, 4 trebles into first stitch, slip stitch to top of 4 chains and fasten off. Leave long ends for sewing bobble on to sweater.

BACK
Using MC cast on for 1x1 rib 78(82,86,90)sts. K3 tubular rows RC000 T2 K to RC20. Trans sts from ribber to RB. RC000 MT K to RC28. Work in Intarsia patt following chart. At RC50 place markers each side. K to RC98. Cast off 25(27,29,31)sts each side for shoulders, change to WY and release centre 28sts.

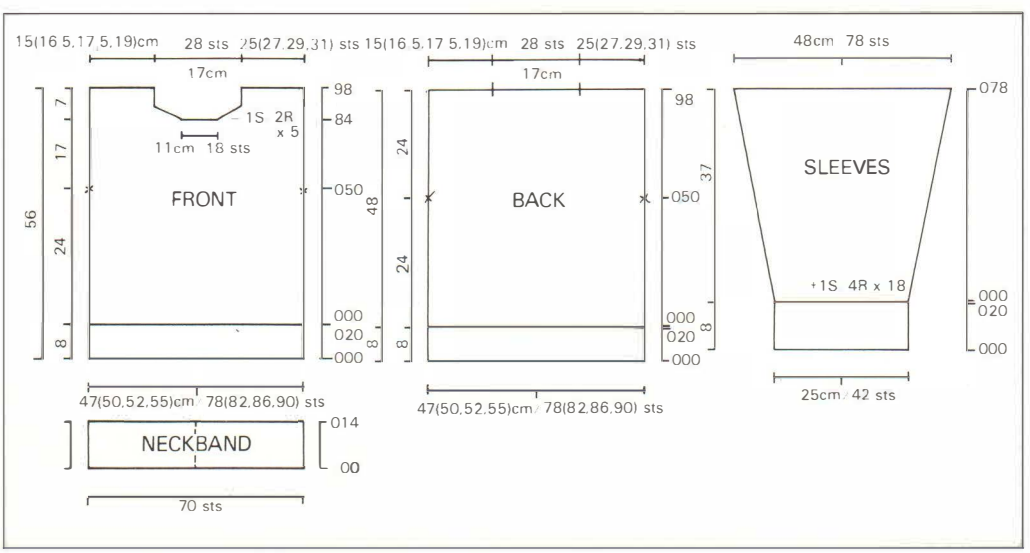
FRONT
Work as given for back to RC84.
SHAPE NECK
Place centre 18sts and sts at L to HP. K1 row. Cast off 1 st beg next and foll alt row, 5 times altog. K to RC98. Cast off 25(27,29,31)sts. K using WY and release centre 18sts. Return RC to 84. Complete L side to match R side reversing shapings.



SLEEVES
Using MC cast on for 1x1 rib 42sts. K3 tubular rows. RC000 K to RC20. Trans sts from FB to RB. K to RC72, at the same time *inc 1 st each end of ev 4th row 18 times to 78sts. K to RC78. Mark centre and cast off.*

NECKBAND
Join R shoulder seam. Rehang on RB 28sts from back neck, pick up and hang on Ns 12sts from side of front neck, rehang 18sts from centre front neck and pick up and hang on Ns 12sts from second side of front neck. 70sts K1 row MT. Trans sts for 1x1 rib. T3/T3 K3 rows, T2/T2 K3 rows, T1/T1 K8 rows, T2/T2 K3 rows, T3/T3 K3 rows. Trans sts to RB. Cast off each stitch manually taking yarn behind gate pegs.

TO MAKE UP
Sew in loose ends from Intarsia work. Crochet bobbles as given in patt note as shown in photograph, apart from pink bobbles at the top. Join second shoulder seam, omitting neckband. Attach tops of sleeves to main part matching markers to shoulder seams. Crochet final pink bobble. Join side and sleeve seams. With wrong sides together, join neckband seam. Fold i half to the right side and neatly backstitch in place close to cast off edge. Brush mohair lightly to raise hairs.



'Frosty Moonlight'

DESIGNED BY MARY KENDALL

Illustrated opposite

MACHINES
These instructions are written for all standard gauge machines with ribber.

YARN
Jandis 2/14 Brushed Acrylic and Twilley Goldfingering.

FIBRE CONTENT
2/14 Brushed Acrylic is 100% Acrylic.
Goldfingering is 80% Viscose, 20% Metallised Polyester.

COLOUR
We used 2/14 Brushed Acrylic in Black (MC) and Goldfingering in Silver (A).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Page Two, 30 Downham Road, Outwell, Wisbech, Cambs PE14 8SE (for Jandis) or
Twilley Ltd, Roman Mill, Stamford, Lincs PE9 1BG (for Goldfingering).

SIZES
To suit bust 86(91,96)cm.
Finished measurement 92(96, 102)cm.
Length 56.5(60,61.5)cm.
Sleeve seam 54.5(57.5, 58.5)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Jandis 2/14 Brushed Acrylic.
2 x 350g cones in MC (used double throughout except for sleeve frill).
Twilley Goldfingering.
1 ball in A.
8 x 69cm strip of thick polyurethane foam.
Beads and sequins bought from John Lewis but available in most haberdashery depts.
3mm diameter transparent glass beads (No 76220).
5mm diameter round sequins (No 76501).
7mm diameter star sequins (No 77002).
Small amount of 2/30s silver lurex.

MAIN TENSION
25 sts and 32.5 rows to 10cm measured over st st (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Intarsia is used for the first few rows. If you do not have an Intarsia carriage, knit rows in A and embroider later to give an uneven appearance to the 'ground'. Swiss embroidery is used to define the trees. You may find the embroidery easier if you draw the designs on the front of the sweater in white chalk. When applying the sequins stitch a tiny glass bead into the centre. Stitch the foam together along its length and join the ends together to make a circle. This will pad out the double bias neckband.

CUFF
One row is hand knitted to inc sts without bulk. Alternatively the sleeve can be started with WY and the cuff added thus: Having knitted the cuff and transferred to the RB, place the first row of sts in MC evenly on to the Ns. Using MC, K1 row at T9 and cast off.

BACK
With FB in position and CAR, set machine for 1x1 rib. Push 115(121,127) Ns on RB and corresponding Ns on FB to WP and arrange for 1x1 rib. Using 2 strands of MC, cast on and K3 circular rows. CAR. Set machine for 1x1 rib. RC000. Using MT-5, K37 rows. Trans sts from FB to RB. RC000. Using MT, K 92(100,100) rows.
SHAPE ARMHOLES
RC000. Cast off 5(5,6) sts at beg of next 2 rows. Dec 1 st at each end of next 5 rows then dec 1 st at each end of ev alt row, 5 times. 85(91,95) sts. K to RC 60(64,68).
SHAPE SHOULDERS
Cast off the foll on each side at the beg of the next 8 rows. 6,6,5,5,(7,6,6,6) (7,7,7,6) a total of 22(25,27) sts from each shoulder. Cast off rem 41 sts.

FRONT
Cast on and knit ribbing as given for back. Using A only, knit the first 6 rows following the graph and using the Intarsia technique. Change to MC and K in st st as given for back to RC 20(24,28) after armhole shaping.
NECK SHAPING
ALL SIZES
With CAR, set machine to hold and place 22(25,27) sts on the left into HP. K1 row and then cast off 16sts. * Dec 1 st at neck edge ev row for 7 rows. Dec 1 st at neck edge ev 3rd row for 6 rows. RC 46(50,54). K a further 14 rows *. Shape shoulder as given for back. Cancel hold and return left sts to WP. Shape left side of neck from * to *, then shape

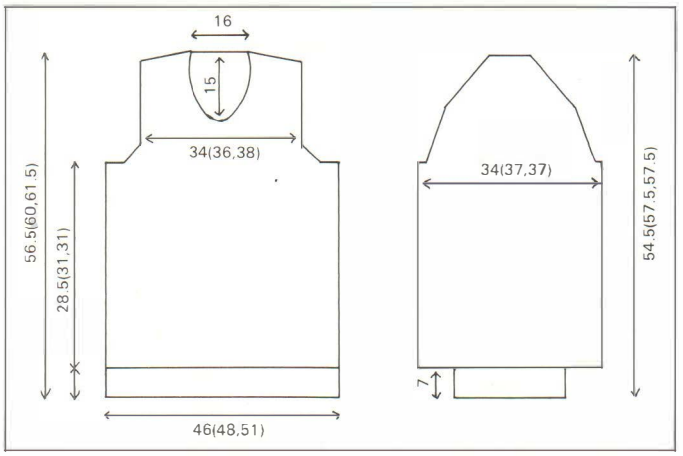
shoulder reversing shapings.

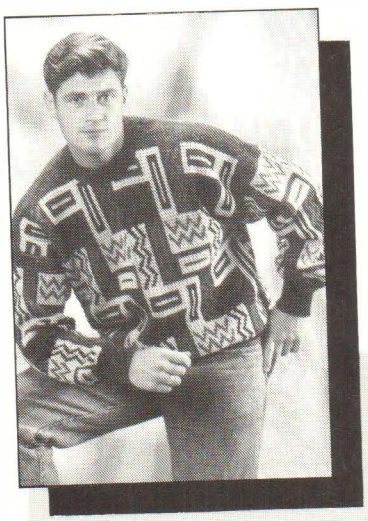
SLEEVES
Read note before starting.
Thread one yarn brake with 1 strand of Jandis + 1 strand of silver lurex and another with MC (2 strands Jandis). With FB in position and CAR, set machine for FNR and cast on 58 sts. Using Jandis + lurex, cast on and K1 circular row at MT-6. Set machine for Half Fisherman's Rib tucking on the ribber. MT-5, K8 rows. Set for FNR and K1 row. Change to MC and K1 row. Trans sts for 1x1 rib. K36 rows and run off on WY. Undo WY, place sts on a fine knitting needle and K1 row by hand inc in ev 2nd st. 87 sts. Rehang sts on RB and set for st st. Inc 1 st at both ends of rows 0(10,20,30), (10,20,30) 87(93,93) sts. K to RC 118(126,126). RC000. Cast off 6(5,5) sts at beg of next 2 rows. Dec 1 st at each end of the next 9(8,8) alt rows and 1 st at each end of the next 11(15,15) rows. RC 31(33,33).

SHAPE CAP
Cast off 2 sts at beg of next 2 rows. Cast of 3 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Cast off rem sts.

BIAS NECKBAND
Starting at left end of needlebed and using WY cast on 32 sts and K a few rows. Change to MC and MT and K2 rows. ** Dec 1 st on left and inc 1 st on right. K2 rows **. Cont from ** to ** for 172 rows. Run off on WY.

TO MAKE UP
Embroider front before stitching sides and shoulder seams. Join sleeve seams and insert into armhole. Graft tog ends of bias neckband and backstitch one edge to neckline. Place foam circle on to neckband and cover stitching down second edge. Brush garment lightly.





Passap Sweater for the Larger Man

DESIGNED BY GRACE HAYWARD

Illustrated on page 22

The pattern this month is for the Electronic 6000 Machine. The design is based on the punchcard illustrated in the Deco 101-330 Punchcard Book No 204. I was able to achieve the illustrated design by mirror imaging vertically and horizontally.
Unfortunately Duomatic knitters would not find the illustrated design so simple to prepare for the Deco. It is possible, but only after a great deal of preparation and concentrated thought.
ABOUT THIS PATTERN
The design consists of three patterns, A,B and C. Pattern A consists of Cards 1,2 and 3 prepared for 4 colour fabric, using colour sequence 1, 2, 3 and 4.
Pattern B uses the same cards but this time each card is mirror imaged vertically and horizontally, and uses colour sequence 4, 3, 2 and 1.
Pattern C represents the plain fabric. The pattern will start with pushers in WP, therefore you will use colour 3 (Blue Tweed) to show on the right side. Cols 2, 1 and 4 knit across the back bed only, because the pushers on the front bed are in RP. If your time is limited and there is the possibility that you will not finish a complete section in one sitting, try to finish at the end of Pattern A (160 rows) or Pattern B (320 rows) and so on. When you switch on to begin again it will be with the next pattern A or B and there will be less chance of starting on the wrong row (as I did) or using the wrong colour sequence.
I hope these hints are useful and help you to knit the sweater without any real problems.
Grace Hayward.

MACHINES
These instructions are written for the Passap/Pfaff Electronic 6000 machines.

YARN
Christiana 2/18 and 2/30 yarn.

FIBRE CONTENT
Touchstone is 2/18 20% Wool, 5% Viscose, 75% HB Acrylic.
Chateau 2/30 is 30% Wool, 70% HB Acrylic.
Braemar 2/30 is 20% Wool, 80% HB Acrylic.

COLOUR
We used Touchstone in Nordic (Blue Tweed).
Chateau in Pinot Red and Midas Gold.
Braemar in Pate (Stone).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 DLS. Tel: 0547 340.

SIZES
To suit chest 106cm loosely, to 117cm comfortably.
Finished measurement 128cm.
Length 73cm
Sleeve seam inc cuff and dropped shoulder 57cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Touchstone 2/18.
200g Single strand.
Chateau 2/30.
200g of each col (2 strands tog).
Braemar 2/30.
200g (2 strands tog)
Garment weighs 620g.

MAIN TENSION
4 colour Fair Isle fabric. Knit Tech. 210. (FX/LX) SS 4½ 22sts on FB =10cm.
112 rows = 10cm. Welts and cuffs (2 strands tog of Touchstone) SS 3½.
Tension must be matched exactly before starting garment.

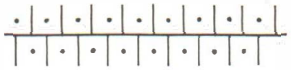
ABBREVIATIONS
See page 46.

NOTE
TO PREPARE CARDS FOR READER
Always start with an odd number. Card 1 will start on row 1. Card 2 will start on row 25 and Card 3 will start on row 1 of a second card.
The structure of the fabric requires some weighting. Passap Cast on combs were used throughout. Black strippers were used throughout except for the ribbed areas. Row Counter (RC) refers to the manual RC on front lock.

BACK AND FRONT ALIKE
Electronics are not needed yet. Handle up. Blue or orange strippers. Set Ns from 70 to the left of centre on FB, to N 69 to the right of centre, and corresponding Ns on BB. Arrange for 1x1 rib as Diagram 1.

Passap Sweater for the Larger Man

DIAGRAM 1.



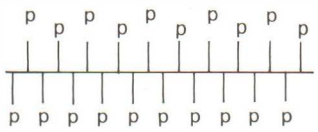
* Using 2 strands of Touchstone Nordic (Blue Tweed) Locks N/N SS 2 K 1 row to the left. (Take out strippers and insert cast on comb and weights).
Locks CX/CX SS 3½ K2 rows. Locks N/N SS 3½ K to the right. Replace strippers.
RC000 K to RC39. Locks on left. Bring all intervening Ns on BB and FB to WP. Handle down. Locks CX/CX SS 4, K2 rows. Locks N/N K to the right. Break yarn *.
Thread machine from left to right as follows:
Col 1 Pinot Red (Rust) 2 strands tog.
Col 2 Pate (Stone) 2 strands tog.
Col 3 Nordic (Blue Tweed) single strand.
Col 4 Midas Gold 2 strands tog.
Leave empty Lock on far right.

PREPARE FOR FOUR COL FAIR ISLE FABRIC

Switch on electronic box. (Console)
Electronic programme.

Program		ENT
Erase		ENT
All St Patt	NO	
St Patt 'A'	DOT	ENT
READER		
CARD 1		
Alter		ENT
Direction	NO	
Add		ENT
Add what	DOT	ENT
READER		
CARD 2 (row 25)		
Alter		ENT
Direction	NO	
3 Col		ENT
Add		ENT
Add what	DOT	ENT
READER		
CARD 3		
Alter	NO	
4 Col		ENT
Knit Tech	210	ENT
Enl Pos	NO	
All St Patt	NO	
St Patt 'B'	DOT	ENT
READER		
CARD 1		
Alter		ENT
Direction		ENT
E--> ∃		ENT
Direction OK	NO	
ш--> m	ENT	
Direction OK		ENT
Add		ENT
Add what	DOT	ENT
READER		
CARD 2 (Row 25)		
Alter		ENT
Direction		ENT
E--> ∃		ENT
Direction OK	NO	
ш--> m		ENT
Direction OK		ENT
3 Col		ENT
Add		ENT
Add what	DOT	ENT
READER		
CARD 3		
Alter	ENT	
Direction		ENT
E - -> ∃		ENT
Direction OK	NO	
ш - ->m		ENT
Direction	OK	ENT
4 Col		ENT
All St Patt	NO	
St Patt 'C'	210	ENT
Enl/Position	NO	
All St Patt		ENT
Form	NO	
L.ND-90	70-	ENT
R.ND+90	70	ENT
Start Cast On.		ENT
Start Pos		ENT
Cast On	ABC	
Patt 'A'		ENT

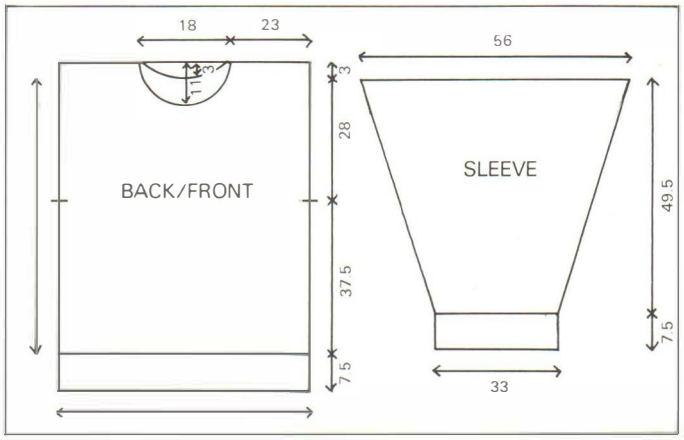
Pushers on FB to RP. Arrange Pushers on BB as Diagram 2.
DIAGRAM 2.

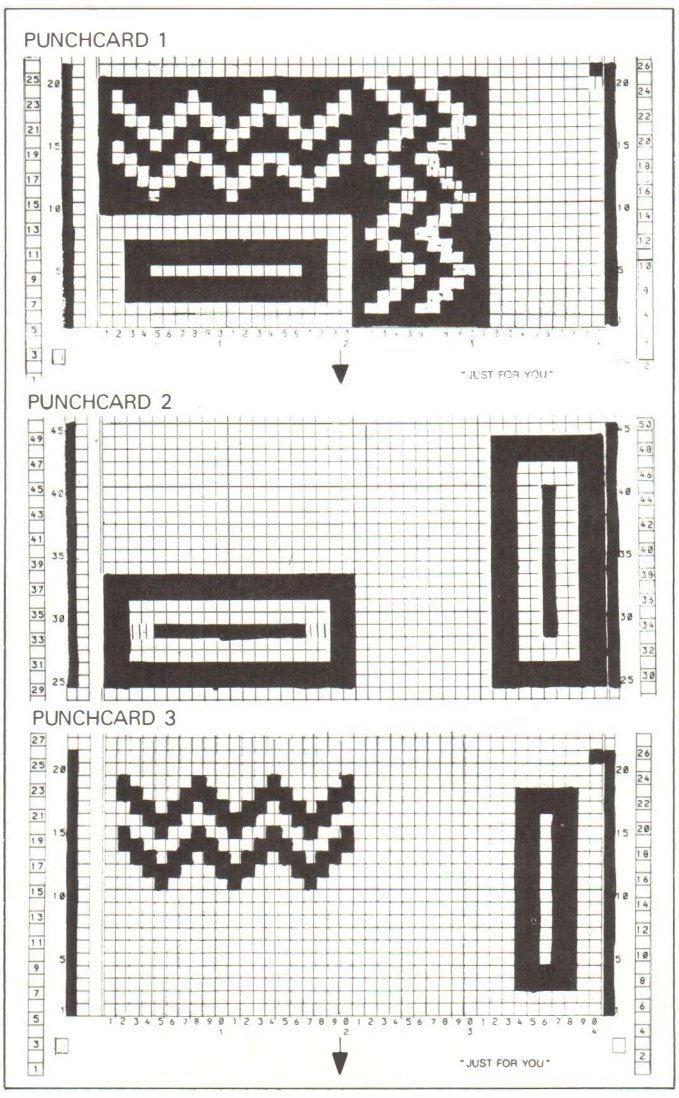


Always follow instructions on screen. Locks GX/SX empty row K to left.
ENT ENT empty row K to right. Set locks as directed ie FX/LX. RC000. SS 4½ black strippers. K2 rows of each colour to RC160. Yarn away, lock on right. Now bring Patt 'B' into operation ie ABC ENT. Locks GX/SX empty row K to left. ENT ENT empty row K to right. Set locks as directed ie FX/LX. Take manual RC back 2 rows.
A little extra concentration is needed for the next 160 rows.
Starting with Col 4, then Col 3, Col 2, Col 1, K2 rows of each colour to RC320. Yarn away. Lock on right. Return to Patt 'A' ie. Touch fast forward button>>>till program is on screen. Press NO.

Start Cast on		ENT
Start Pos		ENT
Cast On	ABC	
Patt 'A'		ENT

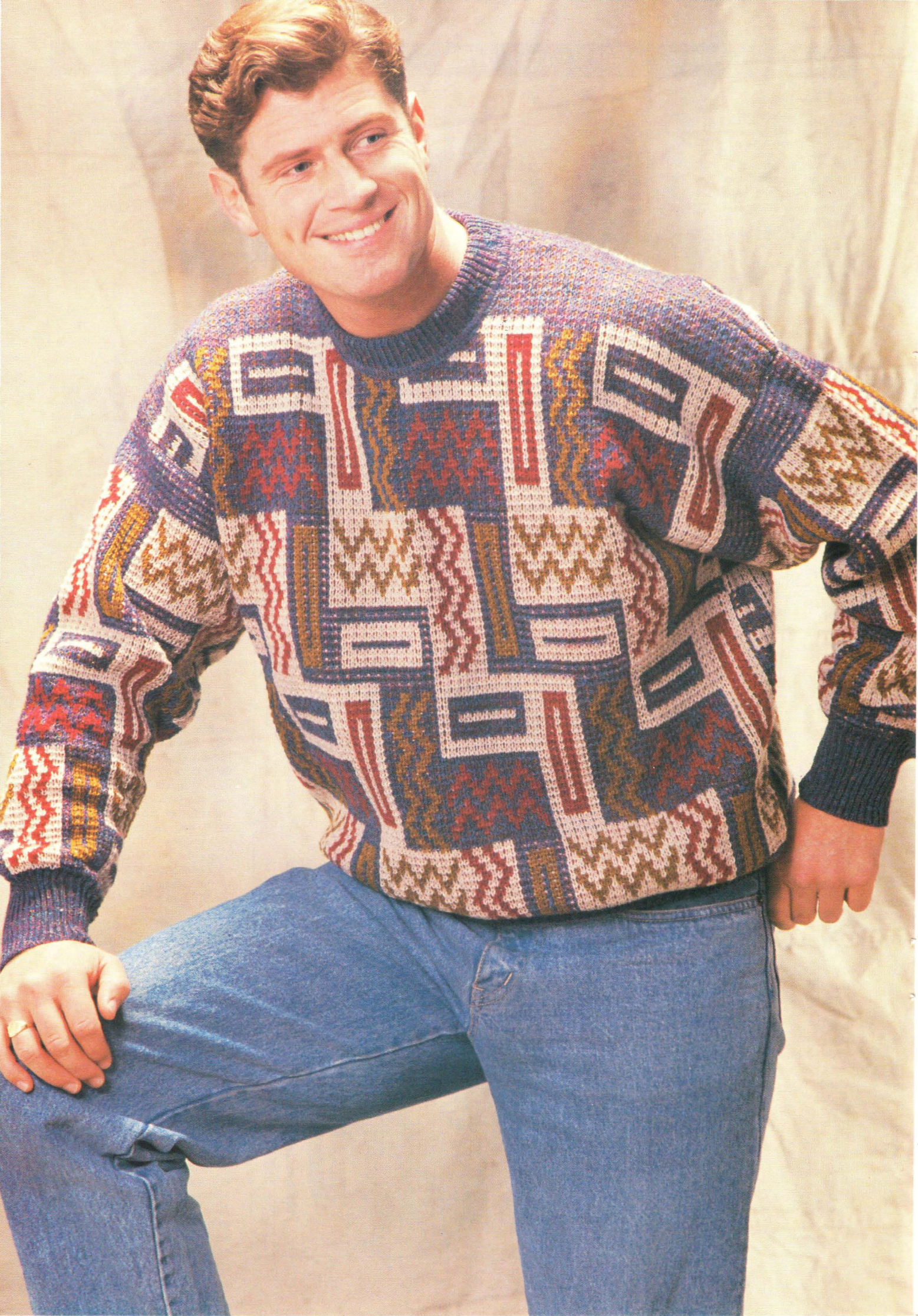
Follow instructions on screen.
After empty rows take manual RC back 2 rows. Starting with Col 1, K 2 rows of each colour as before to RC480. Yarn away. Lock on right. Bring Patt 'B' into operation as before. After empty rows remember to take the RC back 2 rows. Starting with Col 4 as before, K2 rows of each colour to RC640. Yarn away lock on right. ** Now bring Patt 'C' into operation. After empty rows take manual RC back 2 rows. Follow screen. Pushers on FB should be in WP. Start with Col 3 Blue Nordic Yarn. This will show on the right side of fabric. Col 2, Col 1, Col 4 in that order will K across the BB only. Cont to K in this order to RC720. Blue yarn. Locks N/N K to left. SS 5½ K to right. **
*** A QUICK EASY CAST OFF.
Trans all sts from FB to BB (2 sts on each N) Leave the empty Ns on FB in WP. K to left. Lower the front bed. Using the 1x1 orange tool, draw the knitting towards the front bed to expose the proper sts on BB. Working from right to left on BB, and using the yellow crochet tool, crochet each stitch into the next BUT LEAVE THE STS ON THE NS. Break the yarn and pull through the last stitch on the left. Close the beds and pull all the Ns into line with the back of the 1x1 tool. Still with the tool, push all the Ns on the BB to their highest position. Hold the knitting with the left hand under the machine, and with the back of the tool, bring all the Ns to RP, so releasing the knitting from the BB. Rep for the FB. ***





SLEEVES

Electronics are not required yet. Handle up. Blue or orange strippers. Set Ns from 36 to the left of centre on FB, to N 35 to the right of centre, and corresponding Ns on BB. Arrange for 1x1 rib as Diagram 1 and repeat from * to * of back and front. Re-program the width of knitting for the sleeve. Press the COR button and write 61- over 70- for L.ND and 60 over 69 R.ND.
This new width will accommodate the sleeve increases. To increase bring 1 N and 1 Pusher to WP on both edges of BB, and 1 N and 1 pusher on both edges of FB, (4 new Ns altog). Knit as given for back and front to RC480 but increase ev 18th row 25 times altog to RC450 then straight to RC480.
Bring Patt 'C' into operation and rep from ** to RC528. Cast off as given for back and front.



Passap Sweater for the Larger Man

NECKBAND
(CUT AND SEW)
Electronics are not required. Handle up. Blue or orange strippers. Set Ns from 73 to the left of centre on FB to N 72 to the right of centre, and corresponding Ns on BB. Arrange as Diagram 1. Bring 1 pusher into WP for every N in WP on BB. On BB only bring all intervening Ns into WP. Use 2 strands of Touchstone (Blue Mix). Handle down. Locks N/N SS 2 K to left. Handle Up. RC000. Locks BX/N SS 3½ K to RC28. Lock on left. Handle down. Bring all intervening Ns on FB to WP. Locks CX/CX SS 4½ K2 rows. Locks N/N SS 4 K to right. Black strippers. Locks GX/N SS 4½ K4 rows. Pull yarn down from under machine and hold. Locks N/ GX K4 rows. WASTE YARN. Locks N/ GX K2 rows. Pull yarn down as before and hold. Locks GX/N K2 rows. Blue or orange strippers locks N/N SS 4 K2 rows. Break yarn and strip off machine. Insert narrow straight edge and gently pull down into shape.
Form circular shape of neckband and lay between damp cloths. Place a tray with weight on top and allow to dry, preferably on a warm boiler.

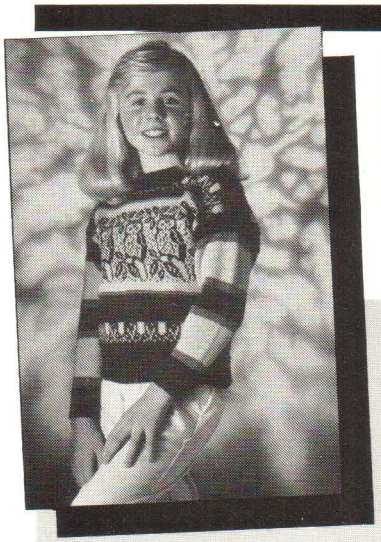
TO MAKE UP
Neck Dimensions (cut and sew). Use pins to mark the centre stitch of both back and front. Measure 9cm either side of centre pin (18cm altog).

FRONT
From centre pin measure down 11cm and pin. Mark the curve of the neck with pins, and then using matching yarns and long stitches, mark the curve and remove the pins. Use a small swing stitch on the sewing machine to oversew the yarn, or backstitch by hand. Cut away the surplus fabric close to stitching.

BACK NECK
At centre back measure down 3cm. Curve the back neck to this depth and oversew as for front. Trim away the surplus fabric.

TO SHAPE SHOULDERS
Place back and front together, right sides facing. On the shoulder edge measure down 3cm. Backstitch from this point to form the shoulder slope.

TO ATTACH NECKBAND
Unravel 2 rows of waste yarn to open tubular finish. Pin neck in place starting on the left shoulder. Conceal the cut edge inside the tubular finish. On the right side unravel 2 rows of waste yarn a few stitches at a time, and backstitch into each open stitch, using matching yarn. Unravel 2 rows of waste yarn on the inside and neatly hem each stitch. Join ends of neckband neatly. Place the centre of sleeve to the shoulder seam and pin in place. Backstitch the seam. Flat seam the welts and cuffs. Backstitch the side and sleeve seams.



Children's Owl Sweater

DESIGNED BY CAROL DENSHAM

Illustrated on page 24

MACHINES
These instructions are written for any standard gauge punchcard machine. We used a Brother 830.

YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Peat Brown (MC), Beige 414 (A), Rust 389 (B) and Green 467 (C).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 61(66,72)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 4 ply Acrylic.
200g in MC.
100g each in A and B.
Small amount in C.
2 small buttons for smaller sizes.

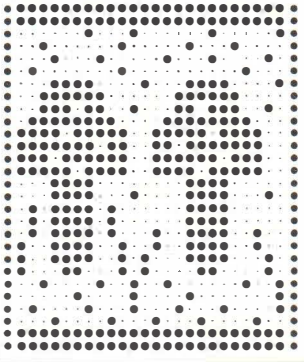
MAIN TENSION
28 sts and 40 rows to 10cm measured over patt stitch (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

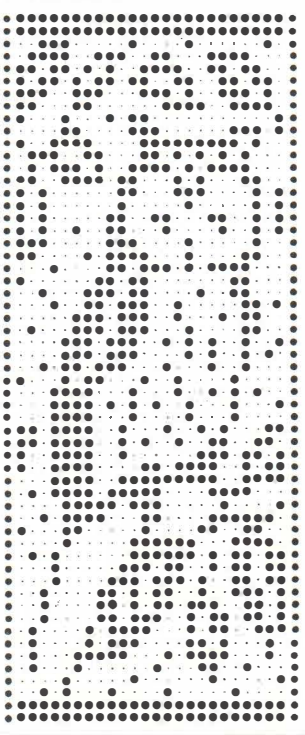
NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

COLOUR SEQUENCE
BACK AND FRONT ALIKE
Punch cards before starting to knit. RC000. * Insert punchcard 1. Release RC. Using MT and B only in feeder 1, K 2(4,6) rows. Set machine for Fair Isle. K1 row to select Ns. Push in MC button and cont in Fair Isle patt. Using B in feeder 1 and A in feeder 2, K24 rows. Using B in feeder 1 only, K 3(5,7) rows*.
Disconnect RC. Using C only and MT-1, K4 rows. Pick up loops and hang on Ns.
Insert punchcard 2. Release RC. Using A only in feeder 1 and MT, K 2(4,6) rows. Set machine for Fair Isle. K1 row to select Ns. Push in MC button and cont in Fair Isle patt using A in feeder 1 and MC in feeder 2, K53 rows. Using A only in feeder 1, K 3(5,7) rows. Disconnect RC. Using C only and MT-1, K4 rows. Pick up loops and hang on Ns. Rep from * to *. Finish shoulders in B.

PUNCHCARD 1



PUNCHCARD 2



SLEEVES
COLOUR SEQUENCE
6 rows in C.
21(23,27) rows in A.
6 rows in C.
12(14,16) rows in B.
6 rows in C.
21(23,27) rows in A.
6 rows in C.
Note: C is used as a stripe on sleeves and not as a hem.

BACK
Using WY, cast on over 98(107,116) Ns for a 2x1 mock rib. K a few rows MT finishing CAL. RC000. K1 row using nylon cord. With MC and MT, K1 row. Change to MT-3 and K to RC50. Pick up hem. RC000. Using B and MT, K in patt sequence to RC 68(68,76). Place yarn markers at each end. K to RC 118(124,138).
SHAPE SHOULDERS
Place 10(11,12) sts at opp side to carr into HP on next 4 rows and 12(13,14) sts on next 2 rows.
BACK NECKBAND
** Trans ev 3rd st on to adjacent N. Using MC and MT-2, K5 rows. MT-3, K5 rows. MT-4, K10 rows. MT-3, K5 rows. MT-2, K5 rows. K1 row at MT, Cast off neckband **. Ret shoulder sts to WP one at a time and cast off.

FRONT
Work as given for back to RC 68(68,76). K to RC 94(100,114).
SHAPE NECK
Make a note of the punchcard row. Place centre 14(17,20) Ns and Ns at left into HP. K2 rows. * Place 2 sts at L into HP, K2 rows. Rep from *, 5 times altog. K to RC 117(123,137).

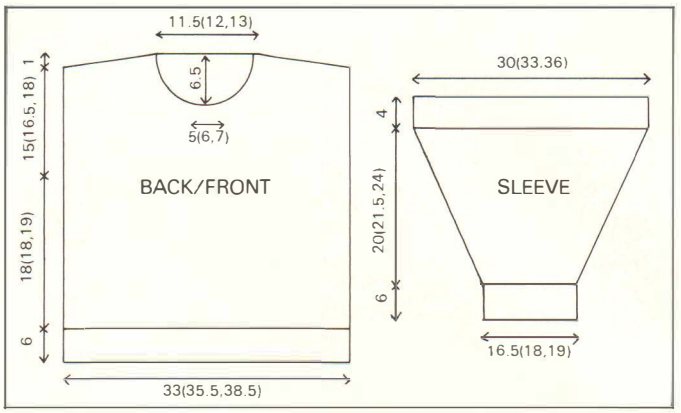
Children's Owl Sweater

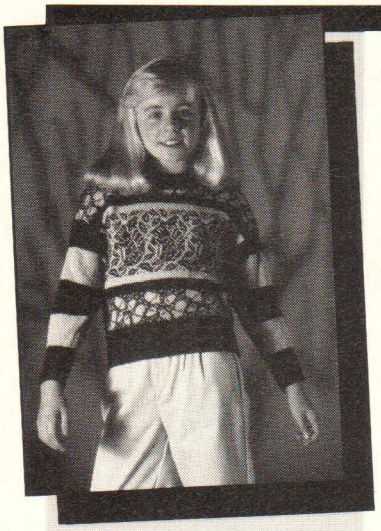
SHAPE SHOULDERS
Place 10(11,12) sts at shoulder edge into HP on next and alt row. K2 rows. Return shoulder sts to WP and cast off. Complete left side to match right, reversing shaping.

FRONT NECKBAND
Return centre sts to WP and using a 3 prong tool, evenly hang straight side at each side of neck on to Ns making 72(73,74) sts altog. Using MC, K1 row at MT. Work as given for back neckband from ** to **.

SLEEVES
Using WY, cast on over 50(53,56) Ns for 2x1 rib and K a few rows in MT, finishing with CAL. RC000. K1 row with nylon cord. Using MC and MT, K1 row. MT-3, K to RC50. Make a hem. Using MT, RC000, work in colour sequence given for sleeves. K to RC 78(84,94). *At the same time,* inc 1 st at each end of next and ev foll 4th row to 86(95,104) sts. RC000. Place ev 3rd st on to adj N and with MC and MT-1, K30 rows in 2x1 mock rib. Pick up loops from first row knitted in MC. K1 row. Place yarn marker over centre st and cast off.

TO MAKE UP
Join shoulder and neckband seams (leaving 8cm open on the left shoulder of the smaller sizes). Insert sleeve seams between markers matching centre sleeve to shoulder seam. Join side and sleeve seams matching stripes and hems. Fold neckband in half to wrong side and catch down loosely. Crochet edging around shoulder opening on smaller sizes making button loops.
Sew on buttons.





Children's Squirrel Sweater

DESIGNED BY CAROL DENSHAM

Illustrated on page 25

MACHINES
These instructions are written for any standard gauge punchcard machine. We used a Brother 830.

YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Rust 389 (MC), Beige 414 (A), Peat Brown (B) and Black (C).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 61(66,72)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 4 ply Acrylic.
200g in MC.
100g each in A and B.
Small amount in C.
2 small buttons for smaller sizes.

MAIN TENSION
28 sts and 40 rows to 10cm measured over patt stitch (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

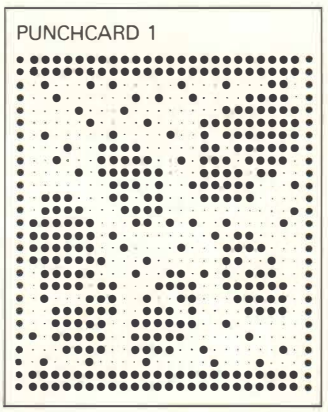
COLOUR SEQUENCE
BACK AND FRONT ALIKE
Punch cards before starting to knit. RC000. * Insert punchcard and release RC. Using MC only in feeder 1 and MT, K 2(4,6) rows. Set machine for Fair Isle. K1 row to select Ns. Push in MC button. Cont in Fair Isle patt, using MC in feeder 1 and A in feeder 2, K23 rows. Using MC only in feeder 1, K 3(5,7) rows*. Disconnect RC. Using C and MT-1, K4 rows. Pick up loops and hang on Ns.
Insert punchcard 2, release RC. Using A only in feeder 1 and MT, K 2(4,6) rows. Set machine for Fair Isle. K1 row to select Ns. Push in MC button. Cont In Fair Isle patt. Using A in feeder 1 and B in feeder 2, K50 rows. With A only in feeder 1, K 3(5,7) rows. Disconnect RC. Using C only and MT-1, K4 rows. Pick up loops and hang on Ns. Rep from * to *. Finish shoulder in MC.

SLEEVES
COLOUR SEQUENCE
6 rows in C.
21(23,27) rows in A.
6 rows in C.
12(14,16) rows in MC.
6 rows in C.
21(23,27) rows in A.
6 rows in C.
Note: C is used as a stripe on sleeves and not a hem.

BACK
Using WY, cast on over 98(107,116) Ns for a 2x1 mock rib. Using MT, K a few rows finishing with CAL. RC000. K1 row with nylon cord. Using MC and MT, K1 row. Change to MT-3 and K to RC50. Pick up hem. RC000. Using MC and MT, K in patt sequence to RC 68(68,76). Place yarn markers at each end. K to RC 118(124,138).

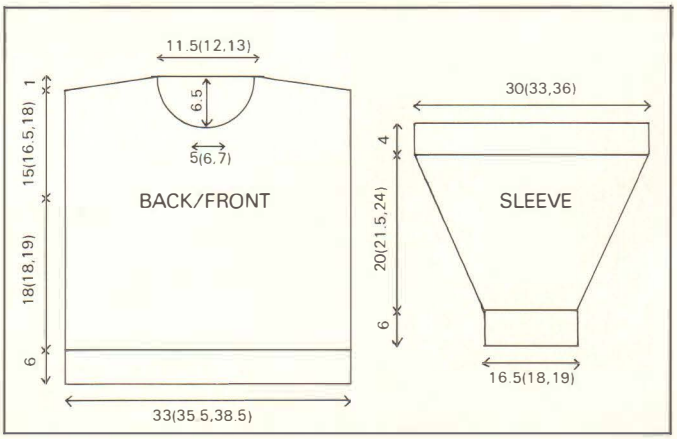
SHAPE SHOULDERS
Place 10(11,12) sts at opp end to carr into HP on next 4 rows and 12(13,14) sts on next 2 rows.

BACK NECKBAND
** Trans ev 3rd st on to adjacent N. Using MC and MT-2, K5 rows. MT-3, K5 rows. MT-4, K10 rows. MT-3, K5 rows. MT-2, K5 rows. MT, K1 row. Cast off neckband **. Return shoulders sts to WP one at a time and cast off.



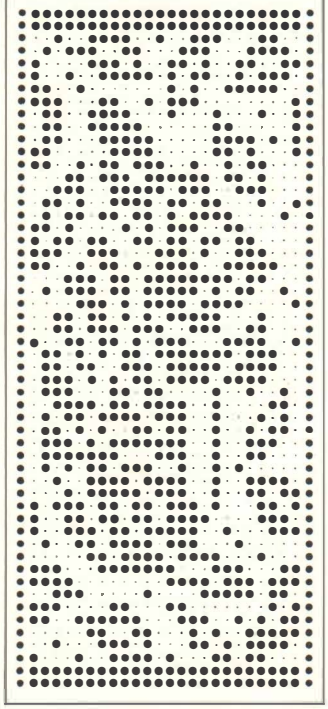
FRONT
Work as given for back to RC 68(68,76). K to RC 94(100,114).

SHAPE NECK
Make a note of punchcard row. Place centre 14(17,20) Ns and Ns



Children's Squirrel Sweater

PUNCHCARD 2



at left into HP. K2 rows. * Place 2 sts at left into HP, K2 rows. Rep from * to *, 5 times altog. K to RC 117(123,137).

SHAPE SHOULDER

Place 10(11,12) Ns at shoulder edge into HP on next and alt row. K2 rows. Return shoulder sts to WP and cast off. Complete left side to match right, reversing shaping.

FRONT NECKBAND

Return centre sts to WP and using a 3 pronged tool, evenly hang straight side at each side of neck on to Ns making 72(73,74) sts altog. Using MC and MT, K1 row. Work as given for back neckband from ** to **.

SLEEVES

Using WY, cast on over 50(53,56) Ns for a 2x1 mock rib. K a few rows ending with CAL. RC000. K1 row with nylon cord. Using MC and MT, K1 row. MT-3, K to RC50. Make a hem. Using MT, RC000 work in colour sequence given for sleeves. K to RC 78(84,94). *At the same time,* inc 1 st at each end of next and ev foll 4th row to 86(95,104)sts. RC00. Place ev 3rd st on to adjacent N and using MC and MT-1, K30 rows in 2x1 mock rib. Pick up loops from first row knitted in MC, K1 row. Place yarn marker over centre st and cast off.

TO MAKE UP

Join shoulder and neckband seams (leaving 8cm open on the left shoulder of smaller sizes). Insert sleeves between markers, matching centre sleeve to shoulder seam. Join side and sleeve seams matching stripes and hems. Fold neckband in half to wrong side and catch down loosely. Crochet edging round shoulder opening on smaller sizes making button loops. Sew on buttons.

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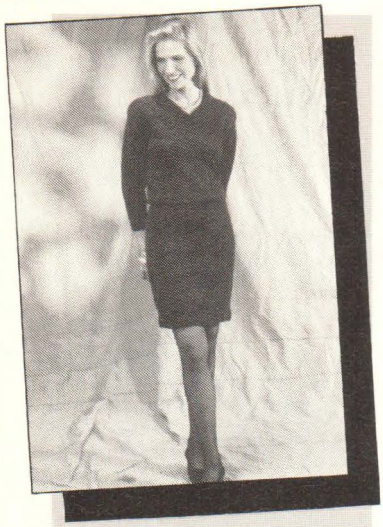


Party Dress

DESIGNED BY CELANDINE

Illustrated on page 27

MACHINES
These instructions are written for all standard gauge punchcard machines with ribbers. We used a Brother punchcard machine.

YARN
Celandine Spangles.

FIBRE CONTENT
80% Acrylic, 20% Glitter Nylon.

COLOUR
We used Black (MC).

STOCKISTS
To obtain this yarn, please write to Celandine Ltd, 44 Kirkgate, Otley, W. Yorks LS21 3HJ.

SIZES
To suit bust 86(94,104)cm.
Finished measurement 90(100, 110)cm.
Length 100cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Celandine Spangles.
1 x 500g cone in MC.
1 pair shoulder pads.

MAIN TENSION
25 sts and 75 rows to 10cm measured over tuck patt (tension dial approx 4·).

Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Card one elongated has been used for tuck patt throughout and left tuck button only depressed. Therefore, knit side of garment is the right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

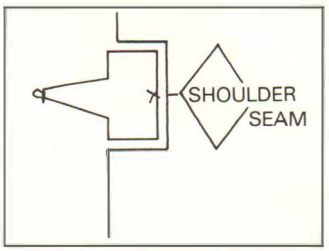
BACK AND FRONT ALIKE
On RB only, bring 118(126,138) Ns to WP. Using MC, cast on 'e' wrap method. RC000. MT-1, K24 rows st st. Set machine for tuck (see note). MT+2, K1 row to set patt. Reset tension to MT-1 and tuck 36 rows. Pick up first row sts to form hem. RC000. MT, K in tuck patt for 262 rows (adjust garment length here). Reset RC000 and trans sts to FB for 1x1 rib.
T3/3, K40 rows. T2/2, K20 rows. T3/3, K30 rows. Trans sts from FB to RB. Reset machine for tuck. MT. RC000. K 135(142,150) rows. Cast off 17 sts at each end of next row. Trans the sts either side of centre '0' to adj Ns. Push all Ns at left of centre '0' to HP. Cover with a piece of nylon stocking to avoid scuffing. Take note of punchcard row. RC000. Dec 1 st at neck edge on ev 7th row, 31(31,32) times. K to RC 192(206,228). Cast off shoulder sts. Push Ns at left to WP. Set RC000 and reset punchcard on noted row. Reset machine to tuck and knit left side to correspond to right side.

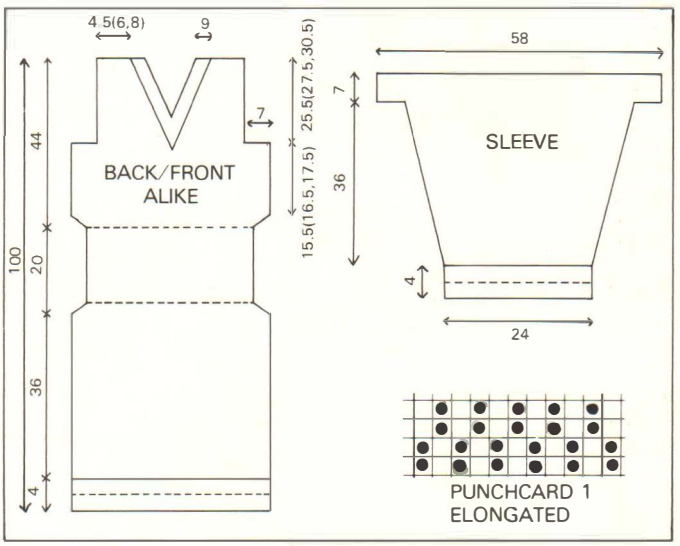
SLEEVES
Using MC, cast on 60 sts 'e' wrap method and tension at MT-1. K in st st to RC24. Set machine for tuck. MT+2, K1 row. Change to MT-1, RC000, and K in tuck to RC36. Pick up first row of sts to form a hem. RC000 and MT, K in tuck, inc 1 st at each end of ev 8th row, 28 times. 116 sts. K to RC240. Cast on 18 sts at each end of next row. RC000. Cont in tuck to RC52. T10, K2 rows. Mark centre st and cast off.

NECKBAND
(KNIT TWO IN ST ST)
Join shoulder seams of main garment.
Push 180 Ns to WP on RB. Cast on 'e' wrap method. MT-1, K4 rows. Dec 1 st (using 2 prong tool, one st in) at each end of next and alt rows until RC54. 130 sts. MT+2, K1 row. Reset tension to MT-1 and inc 1 st at each end of next and alt rows until 180 sts. 50 rows. K4 rows. Pick up sts from first row to form hem. T5, K1 row across to join with right side of garment facing neckband. Pick up sts between centre 'V' on front and centre 'V' on back. Placing shoulder join on centre sts of neckband. T10, K2 rows. Cast off.

TO MAKE UP
Seam side seams neatly joining hems on skirt and sleeves. Lightly press seams.

SHOULDER PAD COVERS
Using MC, cast on 40 sts 'e' wrap method. MT, K25 rows st st. Set machine to hold and place 1 st at beg of ev row until 10 Ns each side are in HP. Remember to wrap each N to avoid holes. Then place 1 N at each side into WP (from centre edge) until all Ns are back in WP. K25 rows. T10, K2 rows. Link or cast off. Sew side seams. Insert pad and stitch along long edge to enclose pad and sew into position on dress.





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DESIGN

shape and surface pattern

by Kathleen Kinder

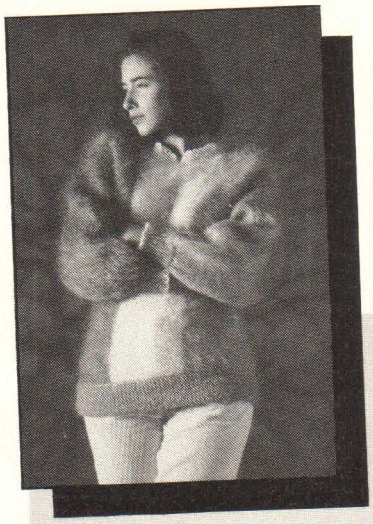
Hands up those who think that design is only about surface pattern, Fair Isle and Intarsia mostly! I'm not a betting lady but if I were, I suspect that at least 80% of **PMK's** readers would not argue with that. Supposing I were to ask a group of architects the same question. Their answer would, I'm sure, be very different because theirs is a 3D discipline. But isn't ours also a 3D discipline, but in not quite the same way? A sweater cannot stand up in space unless there is a body inside it, and the components of that body obviously play a part in Design. The way surface pattern relates to sleeves, neckline, cuffs and so on is also to do with Design and incidentally, why is lace often missed out in pronouncements on Design? We have been very much influenced by what our trained designers say. Though we all have benefitted greatly by their teaching on colour and surface pattern, the training they have received does not necessarily equip them to pronounce on the discipline and culture of machine knitting as it has developed in home knitting circles over the years. Machine knitting is a many splendoured, many faceted art/craft and we all need to pool our knowledge and experience to ensure its growth and continuity.

In recent years, I have become very interested in matching surface patterns, in this case Fair Isle, to garment shape. The patterns in Japanese magazines provide much food for thought, but this design relationship is not a new idea. In my latest book for Batsford, *Machine and Hand Knitting: Pattern Design,* I have several illustrations to show that knitters of the past paid more than lip service to this ideal. Look at the photograph of the early Victorian pin cushion. Consider how the cornucopia of flowers and leaves fits perfectly into the circle. Glance at its casually and the cornucopia appears to be circular, yet when you study it closely you see that the motif can be divided into 4 by 2 diameters. As it stands the motif is not suitable for a garment pattern. If you ask yourself the whys and wherefores, you are into this area of design. For my part, I would redesign the pattern so that the second repeat is offset partly into the half drop position. Because the pattern is so complex, I would have it as an all over pattern back and front but on the sleevs I would have one row of motifs only, followed by a small, overall matching pattern.

Quite often, you can get ideas from historic ornament and costume. It may surprise you to learn that I get inspiration from my circular yoke patterns from the ancient Egyptians. The Pharoahs and their wives wore magnificent jewelled yokes and these were balanced by armlets and girdles. I prefer yoked sweaters with cuff and bottom borders to match the pattern round the yoke.

Most people involved with garment design have notebooks full of sketches and I'm no exception. Until the new computer packages came on the market we had no automatic means to design, place and then view our surface patterns on the chosen garment shape. You will recall the interesting feature in the June issue of *PMK* on Designa Knit. the package from Soft Byte Ltd. The program I am learning to use at the moment is the one Susanna Lewis uses. Indeed it was at Susanna's instigation that I got a Bit Knitter to test. The Bit Knitter, which is not much bigger than a cigarette box, is an interface which connects the computer to the electronic knitting machine, Brother 940, 950i or Knitmaster 580. A Bit Knitter for the Passap/Pfaff E6000 is in the planning stage. This approach does away with mylar sheets and pattern cards, but of course, patterns from these which are in the knitting machine can also be uploaded to the computer screen. The latest hardware allows the Brother knitter who can't have computer and knitting machine in the same room, the option of downloading to the PPD and using it as a transfer device. Susan Lazear, the originator of the Bit Knitter has thought of every conceivable feature one may require. Her qualifications are formidable. She is a graduate textile designer with considerable experience in computer design as well as being a keen electronic knitter. She and her team appear to have thought of most things and are only too willing to consider the requests of their customers for new programs and improvements to existing ones. Bit Knitter users are in Australia and New Zealand as well as all over North America. I can now fulfill my desire to match garment shape to stitch patterns, see the combined result and KNOW WHAT IT IS GOING TO BE LIKE BEFORE I KNIT. If I don't like what I see, I can change it. I can choose to knit with or without the image on the screen in front of me. I particularly like the option to make my own grids according to the stitch and row gauge of my swatch.

The program is for the Amiga and IBM compatible home computers. Because the Amiga is cheap and has superb graphics, this is the preferred computer. In the UK, the Amiga is to be found in many homes because of its games facility and incidentally, Deluxe Paint 2, the program which works in tandem with the Bit Knitter program comes free with many Amiga packages. This whole approach is an entirely new departure for machine knitters. Designing with a mouse is not easy for those like me used to designing with a pencil, but already I am quite fascinated. Because this is such a new area it requires full educational backup and Susan Lazear provides that as well. All her customers, at home and overseas, receive free, regular newsletters and update on products, hints, tips etc. She conducts teaching seminars all over the USA, and has recently returned from teaching knitters in New Zealand. I look forward to meeting Susan in Denver in September. Details of the Bit Knitter can be had from Susan Lazear, Cochenille Computer Knit Products Inc., PO Box 4276, Encinitas, Ca 92024, USA. Please enclose an international postal reply coupon.



Three Colour Chunky Mohair Sweater

DESIGNED BY ANNE KENT

Illustrated opposite

MACHINES
These instructions are written for chunky machines. We used a Brother 230.

YARN
The Yorkshire Mohair Mill Cocktail and Kaleidescope range and DK Cotton for neckband.

FIBRE CONTENT
Cocktail is 78% Mohair, 13% Wool and 9% Nylon.
Kaleidescope is 83% Mohair, 9% Wool and 8% Nylon.
DK Cotton is 100% Cotton.

COLOUR
We used Cocktail in No 3918 Mink (MC), Kaleidescope in No 2115 Pink (A) and No 2233 Cream (B) and DK Cotton in No 5C01 Cream (C).

STOCKISTS
To obtain these yarns, please write to The Yorkshire Mohair Mill, Mohair Mills, Gibson Street, Bradford BD3 9TS.

SIZES
To suit bust 86.5-91.5(96.5-101.5,106.5-112)cm.
Finished measurement (see diagram).
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
The Yorkshire Mohair Mill Cocktail.
200g in MC.
The Yorkshire Mohair Mill Kaleidoscope.
200g in A.
75g in B.
The Yorkshire Mohair Mill DK Cotton.
50g in C.

MAIN TENSION
15 sts and 22 rows to 10cm measured over st st (tension dial approx 6··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

BACK
Using WY, cast on 84 sts and K a few rows. CAR. Using MC and MT, RC000, K 37(39,41) rows. CAL. Using B, RC000, cast off 2 sts at left. K38 rows. Using A, RC000, cast on 2 sts at left. K 37(39,41) rows. Change to WY, K a few rows and strip off machine.

FRONT
Using WY, cast on 84 sts and K a few rows. CAR. Using MT, RC000 and A, K 37(39,41) rows. RC000. Using B, cast off 8 sts at left, K (hang weight at left). Dec 1 st at end of ev row for next 6 rows. K to RC32 (remove weight). Inc 1 st at left on next 6 rows. RC000. Using MC, cast on 8 sts at left. K to RC 37(39,41). Change to WY. K a few rows and strip off machine. Join shoulders with small backstitch hem.

SLEEVES (WORKED IN MATCHING COLOURS)
RC000. Bring 100 Ns to WP. With wrong side of work facing you, pick up sts over 100 Ns with shoulder sts at centre '0' and 50 each side. K4 rows. Dec 1 st at each end of next and foll 4th rows to RC72. K10 rows. Change to WY and strip off machine.

CUFFS
Using mohair in matching sleeve colour, cast on 31 sts in 1x1 rib and K21 rows rib MT-5. Trans sts to RB. With wrong side facing you, pick up sts evenly on to cuff sts. Bring Ns forwards, K1 row MT+1 and cast off.

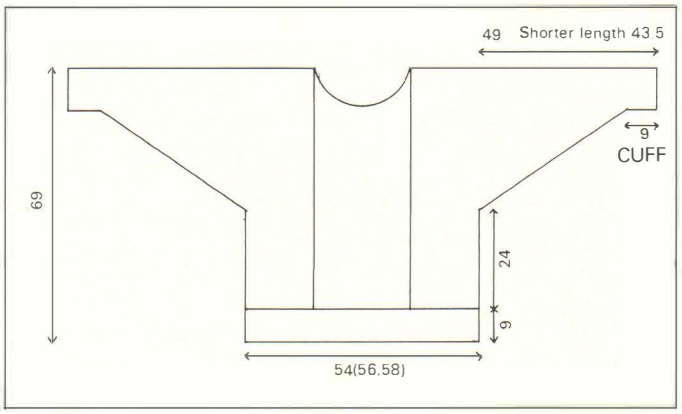
BOTTOM HEMS
Using WY, cast on 60(65,70) sts and K a few rows. CAR. Using MC for back and A for front and using MT, RC000, K18 rows. MT, K1 row. MT+1, K18 rows. MT. Pick up first row to make a hem. K1 row. With wrong side of work facing you, pick up bottom edge of work close to edge. Bring Ns forwards, K1 row MT+1 and cast off.

TO JOIN SIDE SEAMS
With knit side of work facing you, pick up sts from one side. With purl side of work facing you, pick up sts from matching side (to join seam). Knit by hand the front sts through the stitch behind and cast off. You can now remove WY from sleeve and side.

TO MAKE UP
Sew underarm sleeve seam with small backstitch hem. Join hems at bottom and cuffs. Brush mohair, omitting hems and cuffs.

NECKBAND
Using C, start at centre front of neck and crochet one round of double crochet. Turn. Second round = 1 treble and 1 chain into ev other double crochet. Turn. Third round = trebles. Turn. Fourth round = trebles. Slip stitch opening and make 4 chains, slip into ev other treble all round edge.

CUFF TRIM
4 chains, slip into ev K stitch all around cuff.



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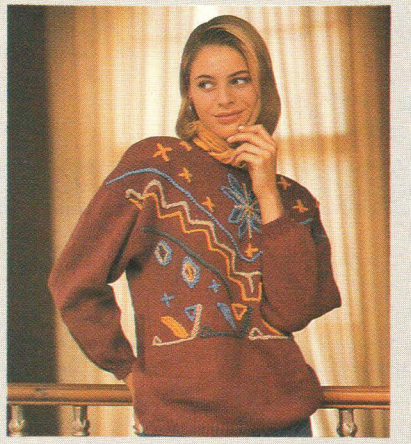
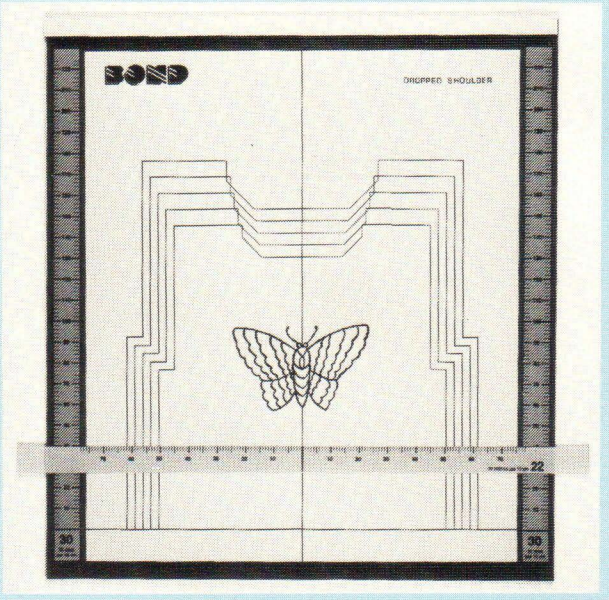
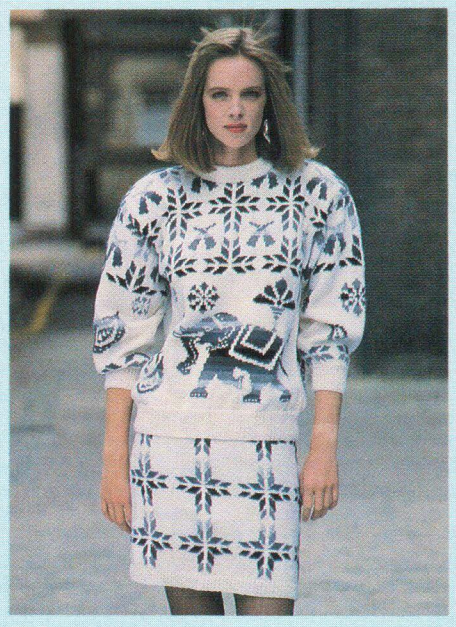


If you want to add a Designer look to a simple garment, then the new Topstitcher by Newey provides an answer. Just arrived on the market, this enables everyone to create one-off fashions. The Topstitcher is an original idea for surface decoration on any knitted garment and the designs you create can last a lifetime or simply be unravelled in seconds leaving the garment free for a completely different look! The possibilities are endless. Each pack contains a basic tool with two interchangeable nibs for use with different thicknesses of yarn, a yarn threader, designer pencil for marking out designs and a very clear instruction book, as well as 12 suggested designs by Christian de Falbe. The Topstitcher pack costs £6.99 but we have 10 packs as FREEBIES for our readers. Just send your name and address on a card marked 'Topstitcher' and send to Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS — to reach us by January 31st 1991.

PDB Engineering have launched two new electric yarn winders to their range bringing the total up to three models. The new Intermediate Winder will wind up to 300gm and the King Size Winder will wind up to 500gm depending on the type of yarn used. Both machines feature an integral tension gauge and will retail at £79.95 and £99.95 respectively. The Standard Winder is still available at £42.95. Details from PDB Engineering Ltd, 51/53 Robert Street, Northampton (Tel: 0604 35937).



A new product from Bond Knitting Systems is intended to make it easier than ever to knit fashionable garments — and you don't even have to read a knitting pattern. With the new knitting board you can see at a glance how to knit a sweater — even one you have designed yourself. The board consists of garment shapes that can be put on the board under a transparent cover. A simple set of scales allow you to read off how many stitches and rows you need to work to knit a garment. The shapes cover all the classic designs and family sizes and the scales cover all handknit tensions. By selecting the shape you want and the scales corresponding to your knitting tension, the board will tell you how to knit any design and all the shaping without having to read a pattern. Complete with full instructions and easily portable, the board is for both hand and machine knitters and costs £12.95.



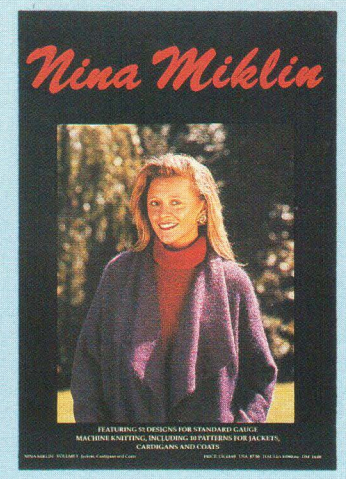
Our exciting 'Elephant' suit from Sirdar is a pattern for both hand and machine knitters. Machine instructions are for Bond knitters but good charts will make this a 'must' for most knitters. The suit is leaflet 9018, and has been knitted in Classical Double Crepe. Sizes 30-40in, 76-102cm.

pets

You can now get knitting with that popular character Garfield with a collection of exclusive knitting patterns by Joy Gammon. The Garfield knitting book contains well illustrated designs which feature this character on jumpers, cushions and pictures. The book is reasonably priced at just £3.50, is published by Ravette Books and is available from WH Smith and leading bookshops.

Mrs Bonita Dunford of the newly formed Bitterne Club in Southampton welcomes new members whether beginners or experienced knitters and this club has much to offer being fortunate in having a resident demonstrator who also teaches machine knitting at evening classes — Mrs Lindsay Probert — who is greatly appreciated by all members.

Dainty Toys of Washington, Tyne & Wear have been recommended to us by one of our readers as reliable suppliers of all kinds of haberdashery. This firm also offers a personalised name and address label service. The gold label in sizes 1½" x ¾" costs £6.50 for 1000 or just £4.50 for 500. Details from Dainty Toys at Unit 35, Phoenix Road, Crowther Industrial Estate (District 3), Washington, Tyne & Wear NE38 0AB (091-416 7886).



Nina Miklin, famous for her quality Italian yarns, has now made available 52 of her exclusive designs for men and women in a colour book which also includes some useful hints. Knitting instructions for 10 designs of jackets, cardigans and coats are included and the remaining 42 designs are available either in kit form or pattern only. Also included is an information section with a step-by-step guide (illustrated) on a unique technique to make perfect buttonholes on a full needle rib fabric together with tips to improve ribbing, loose casting-off and how to finish a garment. The 36-page book is available by post from Nina Miklin, PO box 1720, London W9 1TT. Enclose name and address with payment for £4.95 plus 25p postage.

In our February issue (on sale January) we shall be featuring a very special Valentine sweater. To team up with this we have two equally special Love Spoons complete with card for you to send to your favourite 'Valentine'. Love Spoons traditionally crafted in Wales are equally suitable whenever the occasion calls for an affectionate tribute. To enter the draw send your name and address on a postcard to 'Love Spoon', Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS. Closing date February 28, 1991. Details of range from the Welsh Lovespoon Centre, Dyfed, Wales.

If you liked our lovely red mohair sweater featured on the cover of the November issue of *PMK* and designed for us by Christine Sowah-Laryea you will be pleased to know that there are other designs available in kit form from Christine.
For details write to The Craft and Hobby Shop, 2 The Green, Claygate, Esher, Surrey Tel: 0372 68289.

LOOK

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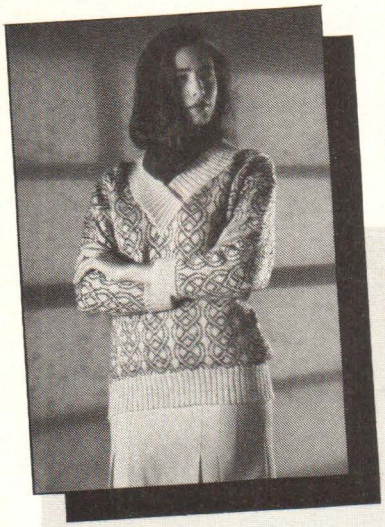


Celtic Sweater

DESIGNED BY HEIDI AMBROSE

Illustrated opposite

MACHINES
These instructions are written for standard gauge punchcard or electronic machines with ribber. We used a Knitmaster 580 electronic machine.

YARN
Yeoman Yarns Jacky.
Yeoman Yarns Mosaic Poodle.

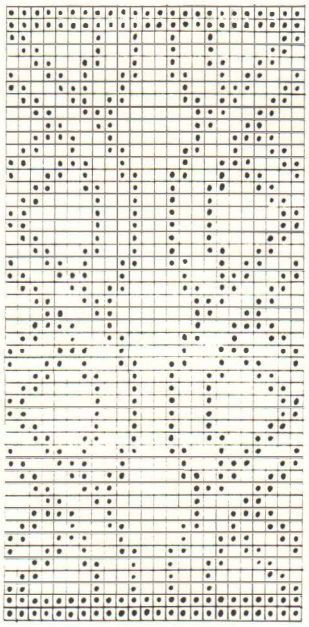
FIBRE CONTENT
Jacky is 50% Kid Mohair 50% Acrylic.
Mosaic Poodle is 70% Acrylic 30% Nylon.

COLOUR
We used Jacky in Honey (MC) and Mosaic Poodle in Kingfisher (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS.

SIZES
To suit bust 81-86(91-96)cm.
Finished measurement 112 (120)cm.
Length 70cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Yarns Jacky.
1 x 500g cone in MC.
Yeoman Yarns Mosaic Poodle.
1 x 450g cone in A.



MAIN TENSION
30sts and 32 rows to 10cm measured over Fair Isle (tension dial approx 9).
2x2 rib, 50 rows to 10cm measured in MC (tension dial approx MT-5·).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Before starting to knit, fill out mylar sheet or punch punchcard and read through instructions fully.
Pattern Note: Fair Isle, MC in feeder 1 and 2 ends of A in feeder 2 throughout. To avoid stretching, remove cast on comb on completion of ribs.

BACK
Arrange 168(180) Ns for 2x2 rib and cast on in MC and K3 circular rows. RC000 K40 rows, trans sts on FB to RB. RC000. Begin Fair Isle and K to RC112, mark each end with WY cont to RC182. Cast off central 72sts.

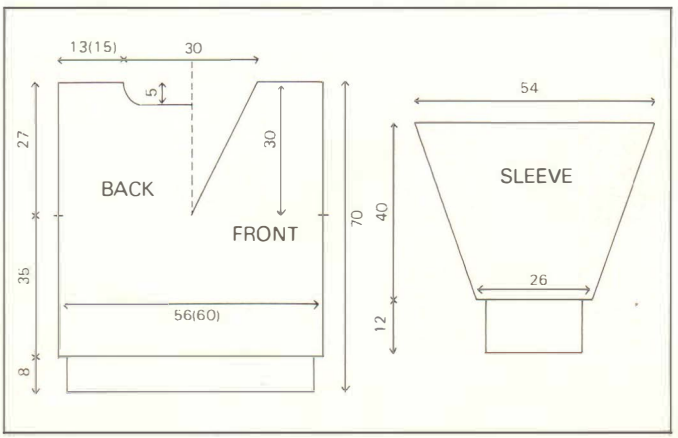
SHAPE BACK NECK
CAR bring rem 48(54)sts on LHS to HP. Set machine to Hold. Dec 1 st at neck edge after each row 9 times. RC191 and 39(45)sts rem. K7 rows without shaping, RC198 cast off. Return sts on LHS to WP. Reset patt row number and RC then rep to match first side.

FRONT
K as given for back to RC102. CAR, bring 84sts to L of centre to HP. Set machine to Hold. K dec 1 st at neck edge after ev 2 rows to RC192 and 39(45)sts rem. (Do not forget yarn marks at RC112). K6 rows without shaping, RC198 and cast off. Return rem sts on LHS to WP. Reset RC and patt row number then rep to match first side.

SLEEVES
Arrange 78 Ns for 2x2 rib and cast on in MC and K3 circular rows. RC000 K60 rows trans sts on FB to RB. RC000 K Fair Isle inc 1 st each end after ev 3 rows, 42 times. RC126 and 162sts. K2 rows straight. RC128 and cast off.

NECKBAND
(KNIT TWO)
Arrange 140 Ns for 2x2 rib and cast on in MC, K3 circular rows. RC000, K40 rows. Trans sts on FB to RB. K1 row MT then 1 row MT+1.
Cast off loosely.

TO MAKE UP
Pin out and steam pieces carefully to size. Join shoulder seams. Graft CB seam of neckband together. With right sides together, backstitch neckband along neckedge matching CB seam with CB of garment. With wrong side facing you, slipstitch the edge of L end of band over the R end. Turn garment over and on right side backstitch end of band into position. Set in sleeves between yarn marks then join side and underarm seams. Mattress st ribs together reversing half of cuff seam and folding it over to right side.
Give final light steam.



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UPSIDE DOWN KNITTING

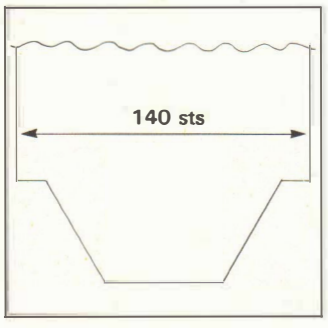
Doris Coutts

Notes on knitting upside down raglan pullovers

All the directions, sizes etc for these pullovers are set out in Jodie Raymond's book of the same name (see Editor's article) but in the course of knitting quite a few of these, I've developed a few tips and things to take special care of, which I hope will help you in your knitting.

TENSION

Firstly, the garments in this and the 'V' neck book are based on a tension of 8 st and 11 rows to 1". ie 32 sts and 44 rows to 10cm. This as you know is a standard for 3 ply yarn, and a lot of us may want to use a 4 ply yarn instead. So knit your tension swatch as normal, and take your stitch tension — suppose we take it as 28 to 10cm. Work out from this the number of stitches you require for the bust/chest measurement, plus ease — for example, 40" finished measurement would be 280 sts so half the bust is 140 sts. Look through the various pattern diagrams until you find the one that needs 140 sts across the width, give or take an odd stitch which wouldn't matter — and this is the size you should use — it will be a small size than your normal one.



But, you say, what about the rows? Well, you will need less rows to 10cm in 4 ply, so the fact that there are less increases (and therefore less rows) in the raglan shaping than for your normal size is automatically taken care of by knitting in a 4 ply rather than a 3 ply.

I would suggest that you check the length of the garment, though, as I tend to find both body and sleeves on the long side; you can work out easily the number of rows you need for your body length from armhole to top of welt, allowing approximately a 3" welt (30 rows in 4 ply). Similarly with the sleeve length, but here you may need to alter the decreases somewhat. For example, I was following ladies size 14, which required to decrease from 124 to 68 sts (56 sts) in a given 176 rows. My sleeve needed only 160 rows; I decided to decrease 26 times, every 6th row, leaving 4 rows to knit after the last decrease — this left 72 sts on the cuff, but in rib this would hardly matter, and it made the decreasing far easier to cope with than doing some with 6 rows and some with 5 rows between to make the necessary 28 decreases!

NOW TO THE ACTUAL KNITTING

When casting on for the doubled neckband, don't take the usual steps to tighten the cast-on, as this is going to be at the join to the garment, and needs to stretch. Use T1/1 or even T2/2 rather than 0/0 for the zig-zag and circular rows, and don't bother to lay the nylon cord across, it won't serve any purpose. Once you've completed your neckband, according to the book, you need to take off on waste yarn, or if you have any of those handy 30 needle stitch-holders, use these for the sleeve stitches. I use them quite a lot in all sorts of knitting, for shoulders etc, but if you pick up the stitches from the neckline with holders adjacent to the stitches there can be a chance they will foul the brush assembly. Two solutions — knit off the first few stitches next to the holder by hand, put needles into HP, set HP levers not to knit back from hold, and knit the row. (The other way of doing this is to leave the already knitted needles in working position, put the rest to HP, the cambox to slip, and knit the row.) The few knitted stitches lower the stitchholder enough to clear the brush assembly. The other idea is to keep the ribber joining arm on the cambox, instead of the brush assembly — it comes up higher — and as long as you put all your needles to HP, even if your work no longer has any weights on, the row will still knit on the main bed only.

If you are using waste yarn, it may be worthwhile to do a T10 latch tool cast off over the sleeve stitches, as they are so few. In the course of knitting, your work will reach the floor as you do the front and back, and it is only too easy to tread on the wrong end of the waste yarn and pull it all off (yes, I was making notes whilst knitting yet another of these sweaters for my daughter, and guess what???) Once you have the stitches for the back centred on the machine, you're ready to go. Be careful when increasing on each row that you get neat loops — no long lengths looping back on to the needles etc as these loops form the raglan seam and will show. You should be able to get into a rhythm of moving the cambox with your right hand and putting up the needle for increase (into HP is easiest) with your left. When you reach the multiple increase at the underarm, you can follow the 'e' wrap instructions in the book, or if you have a preknitted piece of WY, finished with a nylon cord, you can hang this on the block of needles for increase and then you will have open stitches to pick up for the underarm of the sleeve.

Once the increases are completed, you knit straight down to the welt level. There are instructions for mock rib welts in 1x1 formation, though personally I'd prefer a two in work one out of work setting, and the mock rib finish is certainly quick and easy to do — but in that case, you'd have to do your neckband to match, so this needs thinking about before you start knitting. There are also instructions for taking the body off on waste yarn and knitting the rib separately, then 'Kitchener' stitch the two together. This is the US term for grafting by hand, and unless you're very good at it, which I'm not, it isn't the best solution. Although of course you could replace the body stitches on to the machine and knit the two sets together before casting off, for me, I'd rather take the time to transfer the stocking stitch part into a 1x1 rib setting. Change to the ribber arm, and use the doubled-ended transfer tool in a rotary movement to transfer every other stitch to the ribber — leave straightening up the empty needles to A position until the transfer is complete. Don't forget to leave 2 sts on the main bed at one edge so that you can do a neat mattress stitch seam later.

If you have the ribber comb with the bar attached, slide it on to the work and about halfway up before adding weights. If you haven't got this, insert the normal comb as follows: drop the ribber bed one notch, and push the comb up at the front of the work through the gaps in the stitches. Hold it up as high as you can, replace the wire, then push up the ribber bed. Now you can drop the comb down to sit on the stitches and put the weights on. This is better for the sleeves than the comb with the bar anyway, as by then you'll have both back and front to thread through the comb and bar!

RIB

Knit the rib in the normal way, but when you come to the time to cast off, knit one row from right to left at rib tension plus two or three whole numbers,

on both beds; if you're using a Brother machine, put the slide lever on I also. Now transfer ribber stitches to main bed, and do a latch tool cast off, but go into the purl stitches from behind the stitch and the knit stitches (previously on the ribber) from the front in the usual way. This makes an elastic and rib-like cast off — a normal T10 latch tool cast off will not stretch enough for the bottom of the sweater.

When you start on the stitches for the front, the reference to partial knit buttons means set the machine not to knit back from HP. You start by knitting two little triangular shapes to form the front neck curve. The method of putting two needles down to upper working position and one back to HP on the next row provides an automatic wrap to avoid any holes occurring on the neck edge. If you start the lefthand side of the neck shaping with the cambox on the left, when you've finished the requisite number of rows, the cambox will be in the middle, with needles to the right in HP. Put left hand needles into HP (all needles now in HP) and return the cambox to the left, putting the yarn above the needles. Now return all the needles on the right beyond the inner wrapped needle to upper work position and knit across to the right; you are then ready to continue with the rest of the raglan increases.

SLEEVES

Now you come to the sleeves. It's easiest, I think, to do the sleeve first which is between the front and back already, and you can see that the pieces are all hung without twisting. You need to be a little more careful when bringing the back and front round to hand for the second sleeve — just make sure the neckband isn't twisted. When picking up the loops for the sleeves, you will find it quite easy to use the treble transfer tool to pick up 3 stitches at a time, you may need just to ease the work together a little as you pick them up. The method of bringing the needles forward and then one back again is the same as for the neck pieces,an automatic wrap — a useful method to use in many places. Without this, you would have a double loop outlining the raglan seam, which would be too loose and untidy.

PATTERNS

Maybe you want to knit a single motif on the front, or perhaps a band of Fair Isle. If the design has a definite right way up, you have to remember that you are knitting upside down and turn your punchcard upside down — electronic machines, set your patterning to knit from the top down. Lettering presents a different problem, still, of course knitted from the top down, but the letters need to be knitted the right way round on the purl side facing you, ie reading from left to right as normal. This sounds odd, so write a name on a piece of tracing or greaseproof paper as you would read it, then turn it to the other side and upside down and see how it looks — that's how you'll have to knit it and that's the way your punchcard must look as you put it into the machine.

'V' NECKS

A brief word about the 'V' neck raglan upside down sweaters, contained in a separate book. The neckline is slightly more complicated, but is completely finished as before, and it is really nice fitting and looking. You may need to do a little gentle pressing at the neckline on either design, just to smooth out the shaping a little, and if you find the knitting a little repetitious, as you're doing the shaping, remember that all you have to sew up is a small neck rib, and the long underarm seam, the rest is done! An added bonus for me is that ordinary raglans have to be adjusted around the neckline for one of my sons who is quite square-shouldered — shop raglans, for example, tend to go in a fold just below the neck, but I have no trouble at all with the upside downs, they fit him beautifully. I hope you'll find these hints useful, and use as many of them as appropriate in other types of knitting too.

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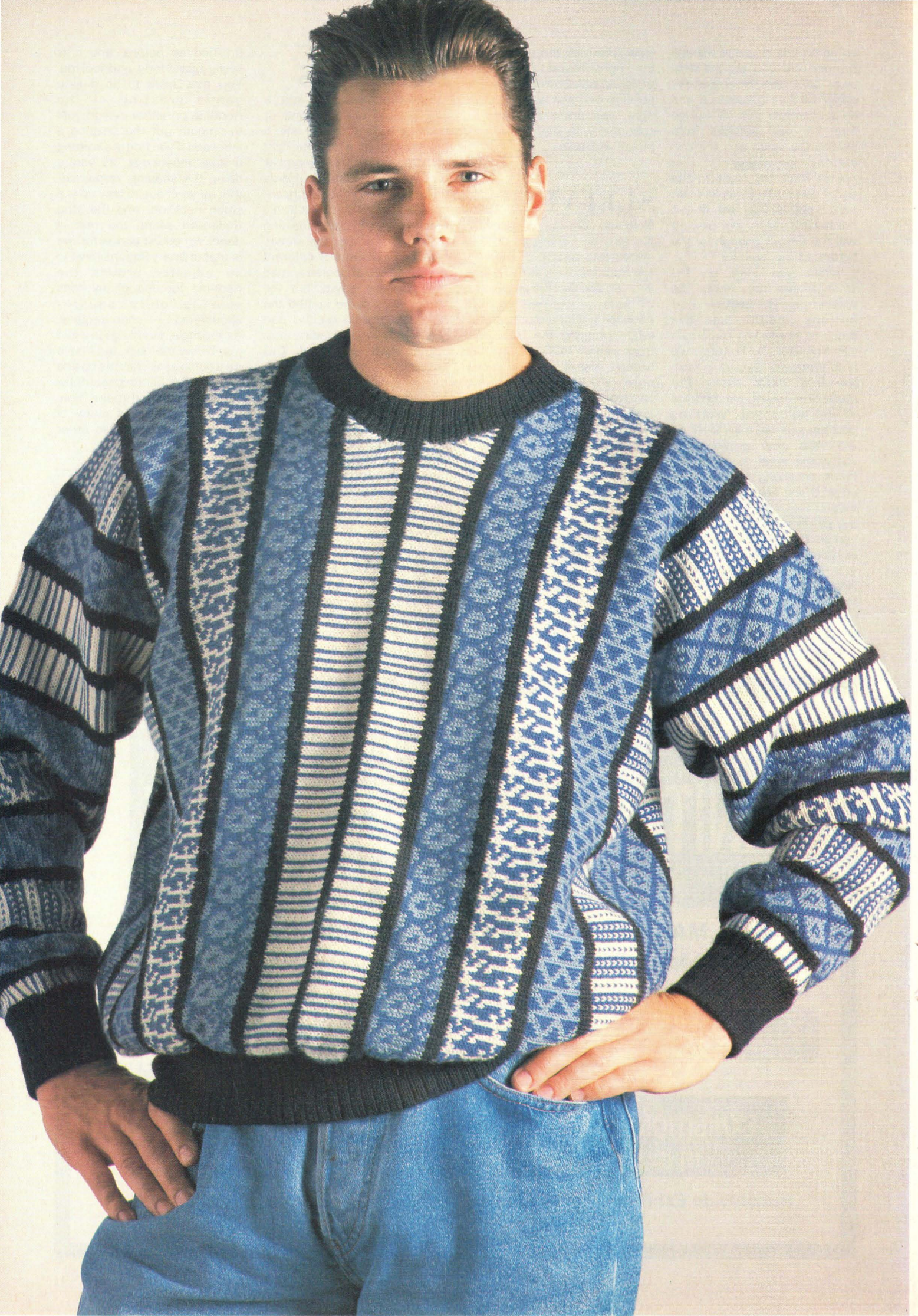
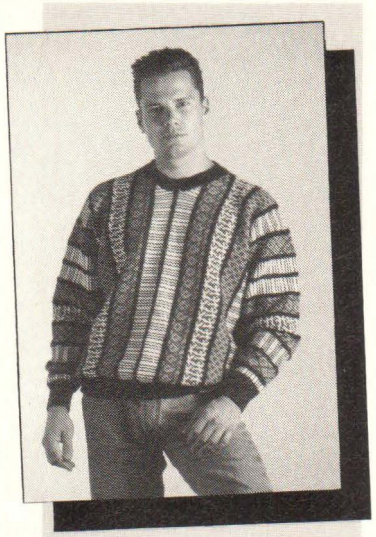




Unisex Sideways Knitted Fair Isle Sweater

DESIGNED BY GARY SOLOMONS

Illustrated opposite

MACHINES
These instructions are written for standard gauge punchcard machines. Ribber is not required. We used a Knitmaster 321.

YARN
Pamela Wise Pure New Wool.

FIBRE CONTENT
100% Pure New Wool.

COLOUR
We used Dark Blue (MC), Light Blue (A), Cream (B) and Black (C).

STOCKISTS
To obtain this yam, please write to Pamela Wise, 101-105 Goswell Road, London EC1V 7ER.

SIZE
To suit bust up to 112cm.

MATERIALS
Pamela Wise Pure New Wool.
300g in MC.
200g in A, B and C.

MAIN TENSION
32 sts and 32 rows to 10cm measured over patt stitch (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
FRONT AND BACK ALIKE
Starting on card 'A' row 1 and cont to end of card 'B', then reverse card 'B' and cont to end of card 'A'.
Using MC in feeder 1 and A in feeder 2, K16 rows.
Using C only, K4 rows.
Using MC in feeder 1 and B in feeder 2, K16 rows.
Using C only, K4 rows.
Using MC in feeder 1 and A in feeder 2, K16 rows.
Using C only, K4 rows.
Using MC in feeder 1 and B in feeder 2, K16 rows.
Using C only, K4 rows.
Using MC in feeder 1 and A in feeder 2, K16 rows.
Using C only, K4 rows.
Using MC in feeder 1 and B in feeder 2, K16 rows.
Using C only, K4 rows.
Reverse the punchcard starting at card 'B' and cont to end of card 'A'.

SLEEVES
Using MC, K4 rows.
Reverse card 'B'.
Rep first 18 rows twice, then cont to end of card.
Then work 5 more rows from card 'B' in reverse.

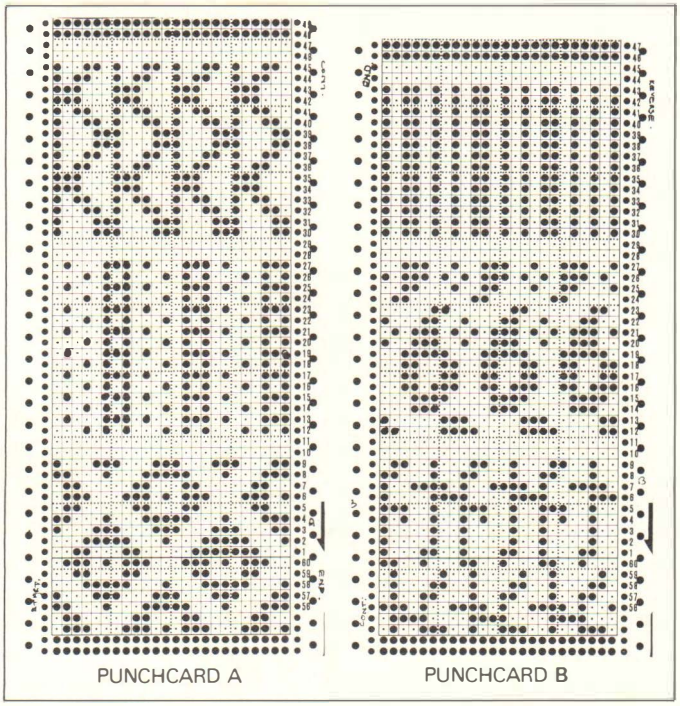
BACK
Using MC, cast on 180 sts. Insert punchcard and lock on row 1. K2 rows MC. Release punchcard and foll Fair Isle patt, K straight to RC84.

SHAPE NECK
RC000. Dec 1 st at neck edge on foll 8 rows. K straight for 54 rows. RC62. Inc 1 st at neck edge on foll 8 rows. RC70. K straight for 82 rows. RC152. Using MC only, K2 rows. RC154. Cast off.

FRONT
Work as given for back until neck shaping. RC000. Dec 1 st at neck edge on foll 30 rows. K straight for 10 rows. RC40. Inc 1 st at neck edge on foll 30 rows. RC70. K straight for 82 rows RC152. Using MC only, K2 rows. RC154.
Cast off.

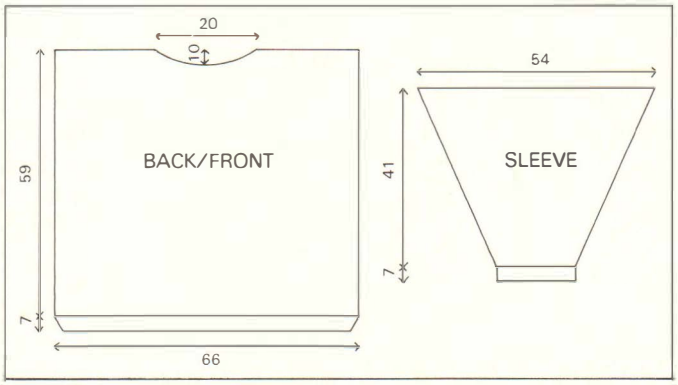
NECKBAND
Join one shoulder seam. Pick up 156 sts round neck. With purl side facing and using C, K1 row. Arrange for a 2x1 mock rib. Rib T4, K15 rows. T5, K1 row. T4, K14 rows.
Bring all Ns to WP. T7, K1 row. Pick up loops from neck edge and cast off round gate pegs. Join other shoulder seam and neckband.

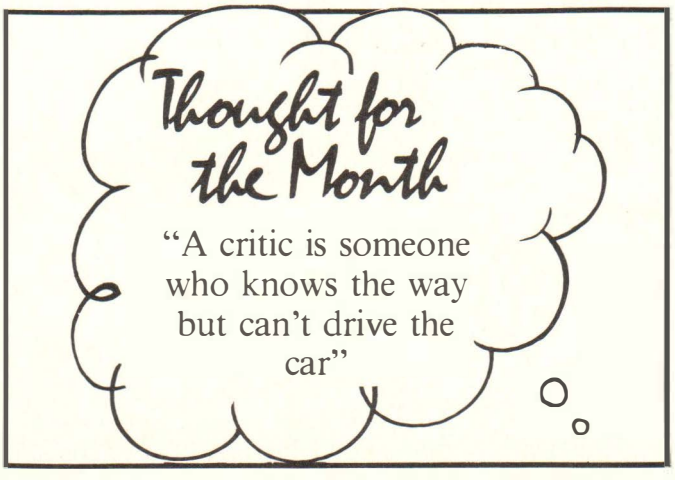
SLEEVES
Pick up 160 sts (80 each side of shoulder seam). Insert punchcard 'B' in reverse and lock. Using C only, K4 rows. Release punchcard and cont in patt (rep first 18 rows twice). Dec 1 st at each end of ev 4th row until 94 sts rem. RC132. Dec 1 st at each end of next 8 rows. K1 row. RC141.
Trans sts for 2x1 mock rib. Using rib T4, K29 rows. T5, K1 row. T4, K29 rows. Bring all Ns to WP. T7, K1 row. Pick up loops and cast off round gate pegs.



WAISTBAND
(KNIT TWO)
Using C, pick up 157 sts from bottom edge. T7, K1 row. Trans sts to 2x1 mock rib. T4, K29 rows. T5, K1 row. T4, K29 rows. Bring all Ns to WP. T7, K1 row and cast off round gate pegs.

TO MAKE UP
Join side and sleeve seams. Press according to yarn instructions.





Doll's Clothes

DESIGNED BY ROSE WHITE

MACHINES
These instructions are written for any standard gauge machine.

YARN
Any 3 ply yarn or 2 strands of 2/30s.

FIBRE CONTENT
100% Acrylic.

COLOUR
Your own choice (MC) and (A).

STOCKISTS
Consult your yarn cupboard.

SIZE
To suit Cindy or any 11 inch teenage doll.

MATERIALS
Scraps of yarn of your own choice.
4 small buttons.
4 snap fasteners.
Small amount of shirring elastic.

MAIN TENSION
32 sts and 44 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

DRESS
BACK
Using A and 'e' wrap method, cast on 62 sts. MT, K3 rows. Trans alt sts for picot edge. K4 rows. Using MC, K14 rows. Run off on WY. Bring forward 38 Ns and replace knitting on these Ns (2 sts on ev 2nd and 3rd Ns). * K2 rows MC, 4 rows A. Pick up ev alt st from first row of A on to alt Ns *. Change to MC. K12 rows. Run off on WY. Replace knitting on to 19 Ns. Rep from * to *. K12 rows MC **. Inc 1 st at each end of alt row, 4 times. Cast on 10 sts at beg of next 2 rows. K10 rows and cast off.

FRONT
Work as given for back to **. CAR. Put 10 Ns on HP. Work on rem 9 sts. Inc 1 st at beg of next and alt row, 4 times. Cast on 10 sts at beg of next row. K10 rows. Cast off. K second side to match.

BRIEFS
Using MC and 'e' wrap method, cast on 20 sts. MT, K12 rows. Dec 1 st at each end of next and alt row, 4 times. K8 rows. Inc 1 st at each end of next and alt row, 4 times. K12 rows. Cast off.

TRACK SUIT
TROUSERS
Bring forward Ns 1-24 on R of centre '0'. Using MC and MT, cast on using 'e' wrap method on 24 Ns. K40 rows. Break off the yarn. Bring all Ns to HP. On L of centre '0' bring forward Ns 1-24. Cast on as before and K40 rows.
Bring all Ns in NWP to WP and K across all sts. K14 rows and cast off. With wrong side facing, pick up bottom of leg on to 14 Ns. Using A and MT, K14 rows. Cast off. Work second leg the same.

TOP
BACK
Using MC and MT and 'e' wrap method, cast on 32 sts. K34 rows in stripes (6 rows MC, 4 rows A). Cast on 16 sts at beg of next 2 rows. Keeping stripe sequence correct, K4 rows and cast off.

Doll's Clothes

FRONT
Using MC and MT, cast on 'e' wrap method 16 sts. Working in stripe sequence as given for back, K34 rows. Cast on 16 sts at beg of next row. K16 rows and cast off. Knit second piece to face. With wrong side facing pick up edge of centre front on to 30 Ns. Using MC, K6 rows on both pieces. Turn band on to wrong side and sew down. Join side seams. With wrong side facing front pick up bottom on to 42 Ns. Using A, K14 rows and cast off.

COLLAR
Using MC and MT, cast on using 'e' wrap method 22 sts and K10 rows. Cast off.

MIX AND MATCH SET (TWO TOPS, SKIRT AND BERMUDA SHORTS)
TOPS
BACK
* Using A, cast on 24 sts 'e' wrap method. Using MT, K10 rows. Pick up actual sts of cast on edge to form hem. K1 row. Change to MC and K27 rows*. Cast on 3 sts at beg of next 2 rows. K12 rows and cast off.

FRONT
Work as given for back from * to *. CAR. Place 12 sts on left into HP. Cast on 3 sts at beg of next row.

continued on page 42

HELPLINE

Over the past few weeks many of our readers have 'phoned me on the Helpline and hopefully I have been able to help with their questions and queries. This line is available to all readers of Profitable Machine Knitting and is there to answer questions or just to chat over an idea or problem. The best time to call me is early in the morning 8am - 9am and then again in the evening after 6pm. However, you are welcome to try any time and if I'm not there please try again, you will catch me in eventually. The number to ring is 0323 27074.
You don't have to ring with just problems, if you have something nice to pass on and you would rather ring than write, I will always be pleased to hear from you.

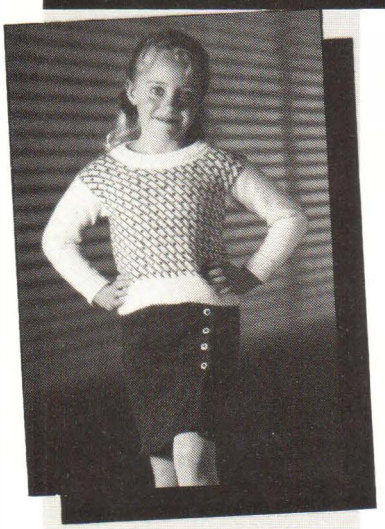
Best wishes,
Joan Godfrey.

K12 rows and cast off. Bring 12 sts in HP to WP. CAL. Cast on 3 sts at beg of next row. K12 rows and cast off.

BERMUDA SHORTS
Bring Ns 1-22 at right of centre to WP. * Using A, MT and 'e' wrap method, cast on over these Ns. K10 rows. Pick up alt sts from cast on edge to make hem. Change to MC, K18 rows*. Place all Ns in HP. Bring Ns 1-22 at left of centre into WP and work from * to *. Bring all Ns to WP. K24 rows and cast off.

SKIRT
Using MC, MT and 'e' wrap method, cast on 30 sts. K4 rows. CAR. ** Put 6 sts at left into HP. K2 rows (before knitting second row take yarn round last stitch held to prevent a hole forming). Rep the last 2 rows, 3 times. K6 rows **. Rep from ** to **, 5 times altog but on the 5th time, K4 rows instead of 6 rows and cast off.

TO MAKE UP
DRESS
Join across shoulders leaving open 4cm for neck. Crochet around edge of sleeves, neck and front opening. Join side and sleeve seams. Turn up and sew hem. Make 2 loops for buttons on front.
BRIEFS
Join side seams. Crochet around legs. Thread shirring elastic through top.
TRACK SUIT TROUSERS
Join leg and back seams. Thread shirring elastic through top.
TRACK SUIT TOP
Join shoulder seams leaving neck open 3cm. Sew on collar. Sew on snap fasteners on front opening.
MIX AND MATCH SET
Join shoulder seams leaving 4cm open for neck. Crochet around neck and edge of sleeves. Join side seams. Make loop for button at neck.
SKIRT
Join centre back seam. Work 1 row double crochet round hem and 1 row crab stitch. Thread shirring elastic round top.
BERMUDA SHORTS
Join leg seams and back seam. Thread shirring elastic through top.



Child's Sweater and Skirt

DESIGNED BY JOAN TREWEEK

Illustrated on page 41

MACHINES
These instructions are written for any standard gauge machine with ribber.

YARN
King Cole Angora Look.

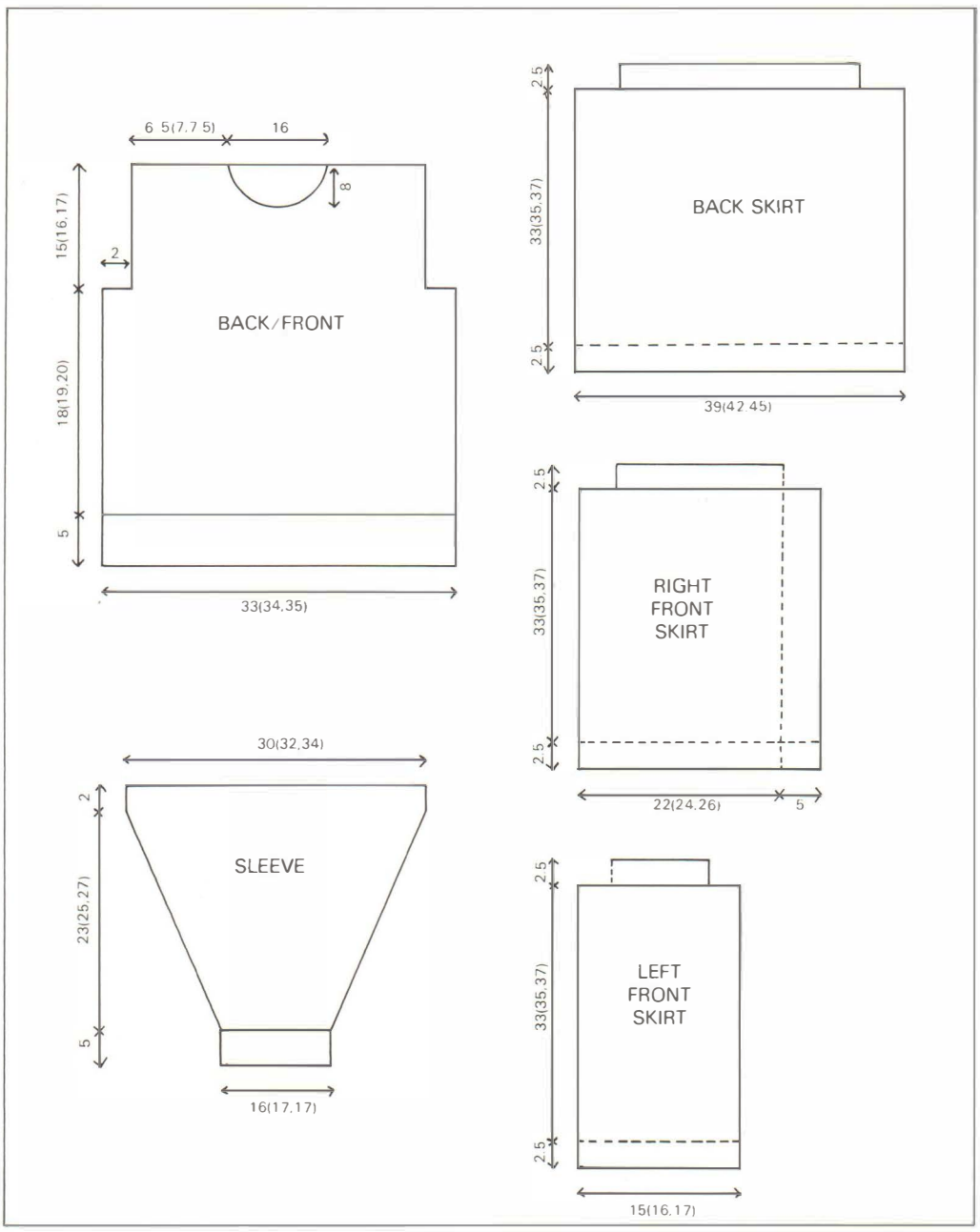
FIBRE CONTENT
80% Courtelle 20% Nylon.

COLOUR
We used White (MC) and Red (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX.

SIZES
To suit chest 56(58,61)cm.
Finished measurement 66(68, 70)cm.
Length 38(40,42)cm.
Sleeve seam 28(30,32)cm.
Skirt length 35.5(37.5, 39.5)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Angora Look.
1 x 400g cone in MC.
1 x 400g cone in A.
5 buttons for skirt.
Waist length of elastic.



Child's Sweater

MAIN TENSION
36sts and 32 rows to 10cm measured over Fair Isle (tension dial approx 6).
32sts and 44 rows to 10cm measured over st st, not pressed (tension dial approx MT-1).
Tension must be matched exactly before starting garment.

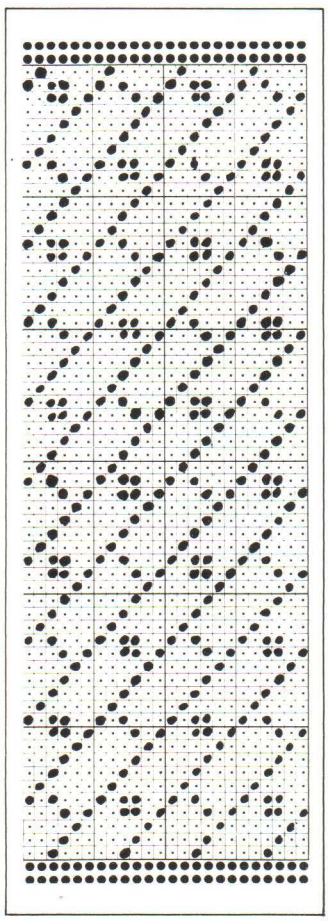
ABBREVIATIONS
See page 46.

SWEATER BACK
* With FB in position, set machine for 1x1 rib. Push 116(120,124) Ns on RB and corresponding Ns on FB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. RC000. Using MT-3, MT-3 K19 rows. CAL. Trans sts to RB. Insert punchcard and lock on row 1. Set machine for patt. Using MT, K1 row. Set RC000. Release punchcard. Set carr for Fair Isle. Using MC in feeder 1 and A in feeder 2 and MT, K58(62,64) rows. CAR.

SHAPE ARMHOLE
Cast off 6sts at beg of next 2 rows 104(108,112)sts *. K to RC 106(112,118). Using a length of MC, cast off 58sts at centre for neck. Set machine to HP. Push 23(25,27) Ns at left to HP. Using WY, K a few rows over sts at right and release from machine. Release HP. Repeat for left side.

FRONT
Work as given for back from * to *. K to RC 80(86,92) CAR.

continued on page 44



Child's Sweater and Skirt

SHAPE NECK
Note patt row on punchcard. Using nylon cord, K 62(64,66)sts by hand taking Ns down into NWP. Cont on rem sts at right for first side. Dec 1 st at neck edge on foll 19 rows 23(25,27)sts rem. K until RC shows 106(112,118). Using WY K a few rows and release from machine. Unravel nylon cord over 42(44,46)sts at left bringing Ns back into WP. Reset punchcard on row previously noted. Reset RC at 80(86,92). Complete to correspond with first side. Unravel nylon cord over rem 20sts at centre bringing Ns back into WP. Using WY, K a few rows and release from machine.

SLEEVES
With FB in position set machine for 1x1 rib. Push 52(54,54) Ns on FB to WP. Arrange Ns for 1x1 rib. CAR. using MC cast on and K3 tubular rows. RC000 using MT-3/MT-3 K18 rows. CAR. Trans sts to RB. Set RC000. Using MT-1, inc 1 st at each end of ev 4th row, 10(10,15) times, then ev 5th row, 12(14,12) times, 96(102,108)sts. RC 100 (110,120). Place a marker at each end of work. K to RC 108(118,128). Using MT+4 K1 row.
Cast off.

JOIN RIGHT SHOULDER
Push 23(25,27) Ns to WP. With right side of back and wrong side of front facing, rehang sts from right shoulder. Using MC and MT-1, K1 row. MT+3, K1 row,cast off.

NECKBAND
Push 130 Ns to WP. With right side facing, rehang 58sts from back neck, pick up 26sts from left front neck, rehang 20sts from centre front, pick up 26sts from right front neck. Using MC and MT, K1 row. With FB in pos, arrange Ns and sts for 1x1 rib. Set machine for 1x1 rib. Using MT-2 K4 rows, MT-3 K4 rows, MT-4 K4 rows, MT-1 K1 row, MT-4 K4 row, MT-3 K4 rows, MT-2 K4 rows. Trans sts to RB using MT-1, K4 rows. Using WY K a few rows and release from machine.

JOIN LEFT SHOULDER
Work as given for right shoulder.

TO MAKE UP
Block all pieces to correct measurements. Press with a warm iron over a dry cloth omitting ribs. Sew in sleeves placing markers to side seams. Sew neckband seam. Fold neckband to outside and backstitch through open loops unravelling WY as you go.

SKIRT BACK
Push 126(134,144) Ns to WP. * Using WY, cast on and K a few rows. CAL (CAR for left front). Using nylon cord, K1 row. Using A cast on 'e' wrap style. Using MT-1, K11 rows. Using MT+1 K1 row *. Set RC000. Using MT-1, K136(146,154) rows. Using WY, K a few rows and release from machine.

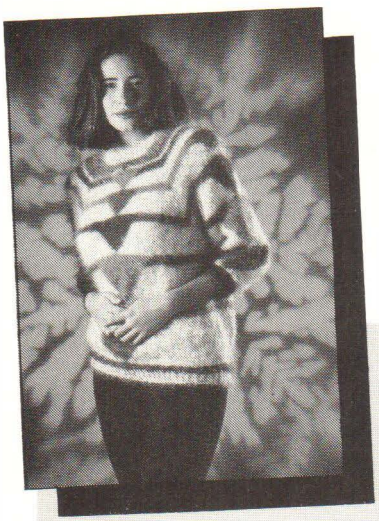
RIGHT FRONT
Push 90(96,102) Ns to WP. Work as for skirt back from * to *. Place a marker between 18th and 19th N left of work. RC000 using MT-1, K135(145,153) rows. CAL. Cast off 18sts at beg of next row. Place a marker at left of work. Using WY K a few rows and release from machine.

LEFT FRONT
Push 48(52,56) Ns to WP. Work as given for skirt back from * to *. RC000 Using MT-1, K 135(145, 153) rows. CAR. Cast off 18sts at beg of next row. Using WY K a few rows and release from machine.

WAIST BAND
BACK
Push 90(96,102) Ns to WP. * Using WY, cast on and K a few rows. Using nylon cord, K1 row. Using A and MT-2, K14 rows. Using MT, K1 row. Using MT-2, K14 rows. Pick up loops on first row knitted in A. Using MT-1, K1 row *. With wrong side facing, rehang sts from back skirt arranging evenly on to Ns. K1 row. Using MT+4, K1 row. Cast off.

FRONT
Work as given for back waist band from * to *. Working from right to left and with wrong side of R front facing, rehang first 30(34,38)sts arranging evenly on to 24(26,28) Ns. Rehang rem 42(44,46)sts with wrong side of L front facing rehang 30(34,38)sts arranging evenly on to rem Ns. K1 row. Using MT+4, K1 row. Cast off.

TO MAKE UP
Block all pieces and press with a warm iron over a dry cloth. Sew side and waist band seams leaving opening for elastic. Thread elastic through. Sew up opening. Turn hem to inside along fold line and slip st in place. With wrong sides facing out, backstitch right and left front skirt together forming pleat. catch cast off edges to inside waist band seams. Press pleat with a warm iron over a dry cloth. Sew on buttons.



Triangle Sweater

DESIGNED BY VIV PAIN ON THE MACHINE KNITTERS DESIGN BOARD

Illustrated on page 43

MACHINES
These instructions are written for chunky gauge machines with ribbers.

YARN
Annard Mohair.

FIBRE CONTENT
78% Mohair, 13% Wool, 9% Nylon.

COLOUR
We used White Fleck (MC), Royal (A), Lavender (B) and Purple (C).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Annard Woollen Mill, Handgate Farm, Church Lench, Evesham, Worcs WR11 4VB. The Machine Knitter's Design Board is available from the Machine Knitter's Company, P.O. Box 10, Cowbridge, S. Glamorgan CF7 7YY price £22 incl p&p. The Sliding Row Guide is also available from this address price £2. with a Design Board or £2.99 when ordered alone.

SIZES
To suit bust 86-91(91-96)cm.
Finished measurement 101 (106)cm.
Length 66cm.
Sleeve seam 38cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

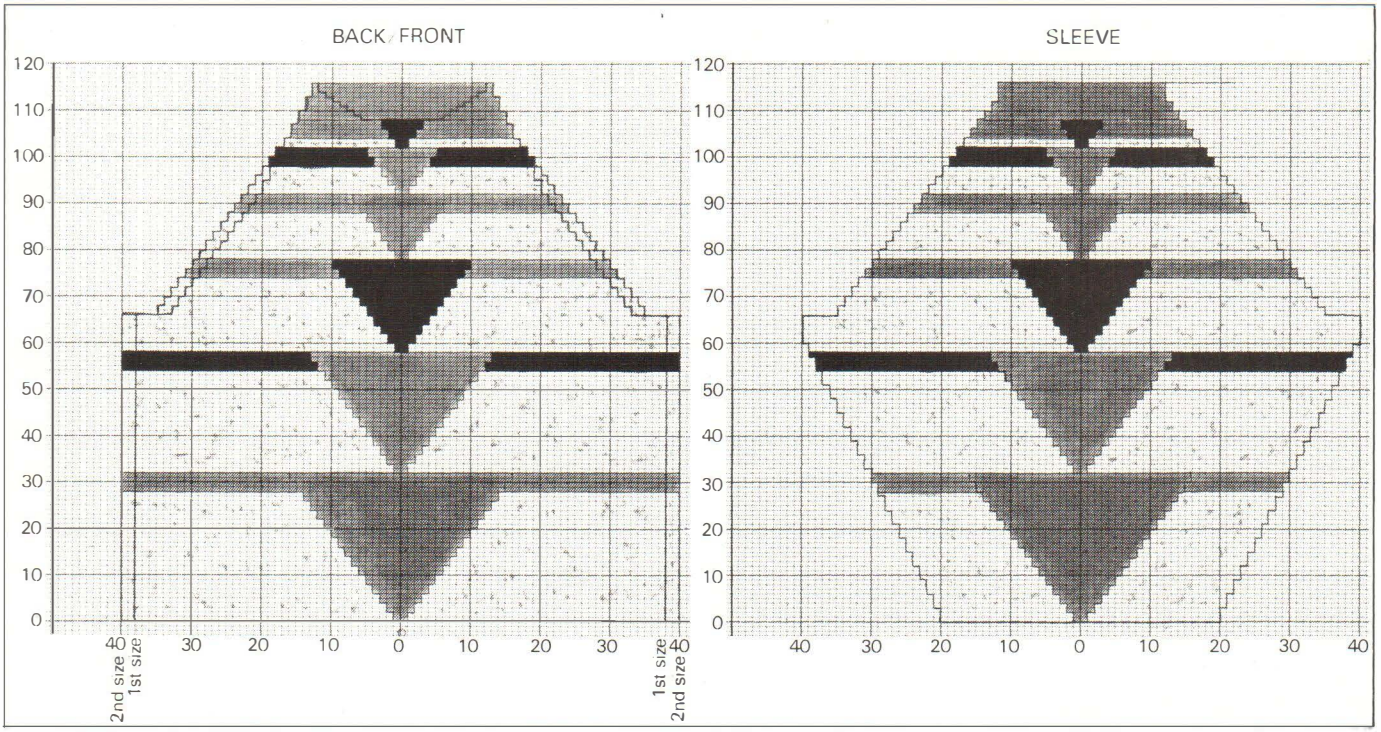
MATERIALS
Annard Mohair 300g MC. 75g each A, B and C.

MAIN TENSION
15sts and 19.5 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
Special note on using the Machine Knitter's Design Board. After working the tension swatch I calculated the approximate number of rows I would need for the length of the sweater. Having conceived the patterning idea of diminishing the triangles (which, incidentally, I worked using the holding position but they can just as easily be worked by conventional Intarsia) the Design Board then really assisted the planning. I was able to draw the triangles row for row and stitch for stitch starting at centre '0' because that is where I knew they would be on the sweater, see proportionately the effect and make the alterations easily on the wipe clean surface. It was only once the triangles were drawn that I decided that the stripes either side of them would add to the effect. When the design was right within the approximate number of rows (it was actually 2 rows longer which, on this type of sweater is immaterial), I worked the garment shape around the design — a rather back to front way of working but eliminating a lot of work and frustration fitting the design within a set garment shape. Having a full 320 rows and 200sts on the Design Board often means that it is easier to work the shape round the design rather than the design within the shape. It would have been just as easy to have made the garment with a drop shoulder line or a fitted sleeve using the same design.
I drew out the design again when working out the sleeves and then calculated the sleeve shape around it — thus ensuring that the design would match up at the raglans.
By colouring in the design (it is possible to buy the water soluble pens in other colours than the red

Triangle Sweater



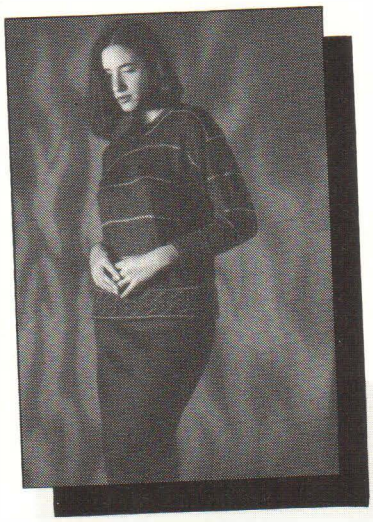
and green provided with the board) I could see the way the sweater would look once knitted, again eliminating time wasting (which costs money) knitting a garment only to decide that I did not like the finished effect.
When actually knitting the sweater from the Design Board, the new Sliding Row Guide made it so much easier to follow the chart as the row previously knitted is blocked from view and only the one being knitted at the time and those rows yet to be knitted can be seen.

BACK AND FRONT
With FB in position push 76(80)Ns to WP on each bed. Arrange Ns for 1x1 rib. Using MC cast on and K3 tubular rows. CAL. Using MT-5/MT-5 K8 rows. Using A K5 rows. CAR. Trans sts to RB. Using MT follow chart as given, working neck shaping in the front and omitting in the back.

SLEEVES
With FB in position, push 40 Ns to WP on both beds. Using A cast on and K3 tubular rows. CAL. Using MT-5/MT-5 K13 rows. CAR. Trans sts to RB. Using MT follow chart as given.

NECKBAND
Join front raglan seams and one back raglan seam. With FB in position push 100 Ns to WP on both beds. Using A cast on and K3 tubular rows. CAL. Using MT-5/MT-5 K8 rows. Trans sts to RB. With wrong side facing rehang sts from neck on to Ns distributing evenly. Using MT+4/MT+4 K1 row.
Cast off loosely.

TO MAKE UP
Join remaining raglan seam and neckband. Join sleeve and side seams. Brush sweater well to bring up the mohair pile.



Building on the Basics – Jumper Suit

DESIGNED BY MARION NELSON

Illustrated on page 46

MACHINES
These instructions are written for any standard gauge machine with 24sts pattern facility. Ribber optional.

YARN
Denys Brunton Designer Yarns De-lux 4 ply.

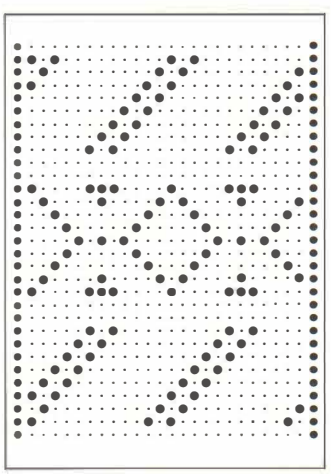
FIBRE CONTENT
100% Acrylic.

COLOUR
We used Dark Grey (MC) and Mustard (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleakheaton, W. Yorks BD19 3QR.

SIZES
To suit bust 86(91,96)cm.
Skirt: To fit hip 91(96,101)cm.
Length 68.5cm .
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Denys Brunton Designer Yarns De-lux.
1 x 400g cone of MC.
1 x 400g cone of A.
Elastic for waist band.
Note: Small amount only of A.



Building on the Basics – Jumper Suit

MAIN TENSION
TOP
28sts and 40 rows to 10cm (tension dial approx 7··).
SKIRT
29sts and 42 rows to 10cm (tension dial approx MT-1).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 46.

NOTE
For single bed machines: Work rib at bottom of skirt in 1x1 mock rib or knit plain hem.
The Dropped Shoulder Set has provided the basis of this month's top, the following adjustments have been made: shoulders and back neck have been shaped and the front neck lowered, deep Fair Isle band instead of rib. The measurements of the skirt have been taken from the Skirt Set; the shaping has been simplified.

TOP BACK
Using WY cast on 126(134,140)sts and K a few rows. * Insert card and lock on row 1. Using MC and MT-1, RC000 K41 rows. MT+2, K1 row. MT-1, K2 rows. Using A, K2 rows. Using MC, K2 rows. MT insert A in feeder 2 set machine for Fair Isle release card K29 rows pattern. Remove A set machine to K. MT-1, K2 rows. Using A, K2 rows. Pick up hem * Reset card on row 1 and lock. RC000 (Striped sequence: MC 38 rows, A 2 rows). Following striped sequence throughout and placing sleeve markers at each side of row 110(120,120) K to RC 196(210,216).
SHAPE NECK AND SHOULDERS
CAR set machine to Hold. Bring 75(80,84) Ns at L into HP Work R side as follows (K1 row bring 7(8,8) Ns at R and 1 N at L into HP. K 1 row bring 1 more N each side into HP), 4 times. K1 row bring 1 N at L into HP and push all Ns at R to UWP K1 row. K a few rows using WY and remove. Take carr over to the L. Rejoin yarn. Return 51(54,56) Ns nearest carr to UWP reset RC 196(210,216) K as given for R side with reversed shaping. 42(44,46)sts rem on the machine. Using MC and MT K1 row.

NECKBAND
RC000. Using A K2 rows, using MC K2 rows, insert A in feeder 2 release card and set machine to Fair Isle and K the first 8 rows of pattern reducing the tension by 1 dot on each row. Remove A set machine to K cont to dec tension as before MC K2 rows, A K2 rows, MC K2 rows. Crease row MT-2 K1 row. Return to tension reached before crease row K18 rows inc the tension by 1 dot each row until MT is reached. Pick up hem (first row in A) Cast off very loosely.

FRONT
Work as given for back to RC 164(176,180).
SHAPE NECK
Set machine to Hold bring 10 Ns each side of centre and all Ns at L into HP. Work R side as foll (K1 row bring 1 N at neck edge into HP K1

Abbreviations

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carrige at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = grammes
H/P = holding position
inc = increase
K = knit
l = left
LHS = left hand side
MT = main tension
N(s) = needles
NWP = non working position
opp = opposite
patt = pattern
pos = position
r = right
RB = rear bed
RC =row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st = stitch
sts = stitches
T = tension
tog = together
Trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
Figures in square brackets refer to larger

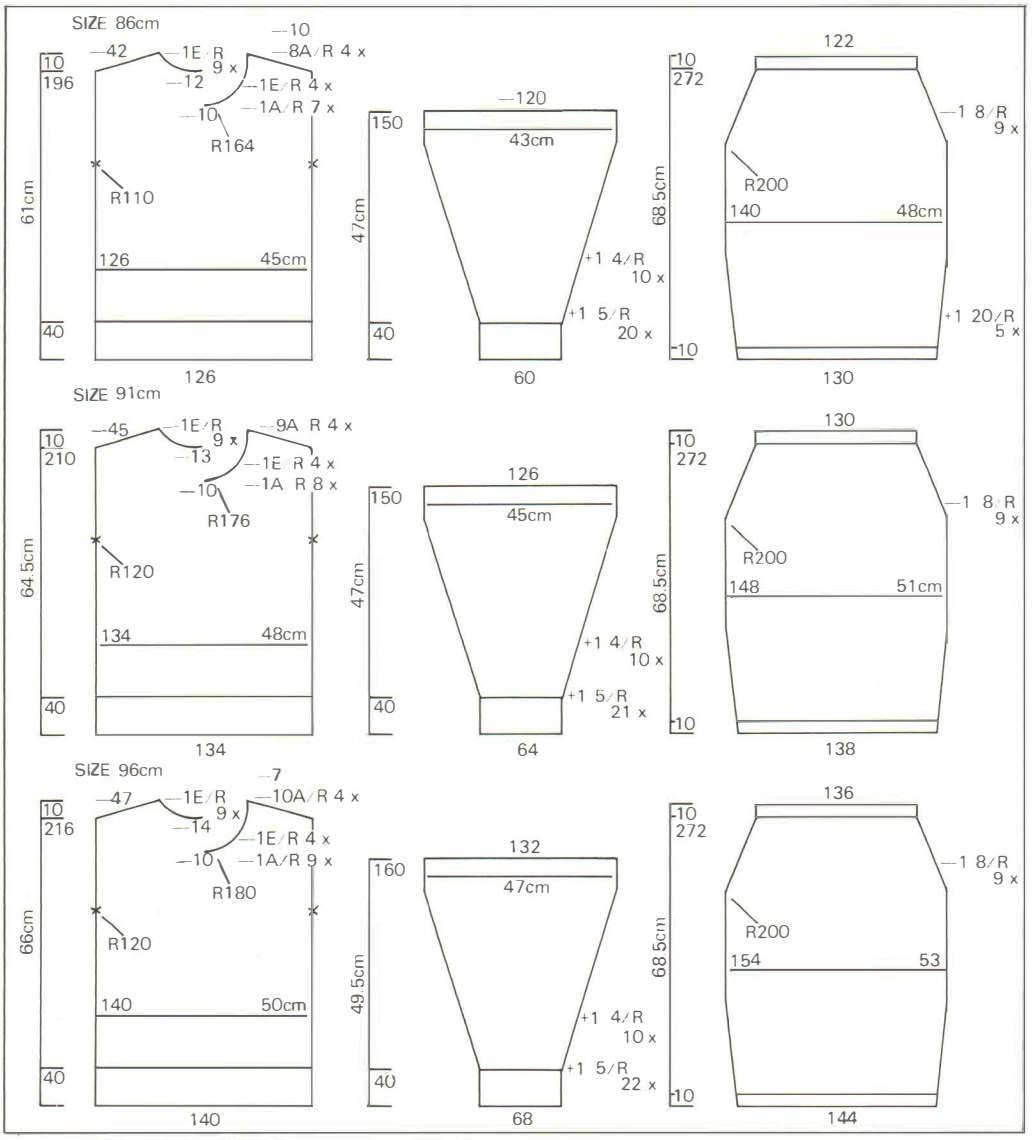
row), 7(8,9) times then bring 1 more N into HP at the neck edge on the next 4 rows K straight to RC 196(210,216) CAR (K1 row bring 7(8,8) Ns at R into HP K1 row bring 1 more N at R into HP), 4 times. K1 row return Ns at R to UWP K1 row. K a few rows in WY and remove. Take carr over to the L side of work. Reset RC 164(176,180). Return 53(57,60) Ns to UWP. Work as for first shoulder with reversed shaping. 42(44,46)sts rem on the machine at centre.

NECKBAND
Pick up approx 17sts along neck edge each side using MT and MC K1 row. K band as for back.

JOIN SHOULDER
With right side facing hang sts from back shoulder on to machine. Then with wrong side facing hang corresponding front shoulder on top T10 K2 rows. Cast off with latch tool. Join other shoulder.

SLEEVES
Using WY cast on 60(64,68)sts K a few rows. K as given for back from * to *. RC000 using MC and MT foll striped sequence as for back and front at the same time inc 1 st at each end of the next and ev foll 5th row 20(21,22), times then ev 4th row, 10(10,10) times 120(126, 132)sts K to RC150(150,160) K a few rows WY and remove. With right side of work facing hang 120(126,132)sts from shoulder edge between markers then with wrong side facing hang sts from top of sleeve. T10 K2 rows cast off with latch tool.

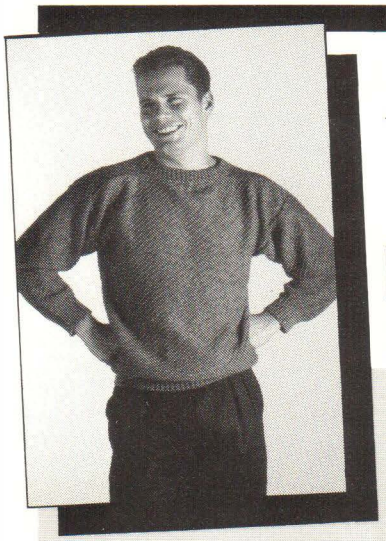
SKIRT
(TWO PIECES BACK AND FRONT ALIKE)
With FB in position push up into WP 130(138,144) Ns on RB and corresponding number on FB and arrange for 1x1 rib CAR. Cast on and K3 tubular rows. Set RC000 using MT-4··/MT-4·· K10 rows.



Trans sts to RB RC000 MT-1 inc 1 st at each end of ev 20th row 5 times altog. K straight to RC200. (Adjust length at this point if required) then dec 1 st at each end of the next and ev foll 8th row 9 times altog.

WAIST BAND
Trans ev alt st on to adjacent N and push empty N back to NWP. Using MT-2·· K2 rows pick up first row of band and place on empty Ns. T10 K1 row.
Cast off with latch tool.

TO MAKE UP
TOP
Join underarm and sleeve seams. Join neck band.
SKIRT
Join side seams. Thread elastic through waist band.



Man's Tuck Stitch Sweater

DESIGNED BY MONICA BYWATERS

Illustrated on page 49

MACHINES
These instructions are written for Singer or Superba double bed machines. It could be knitted on any standard gauge machine with pattern facility but the tensions will vary.

YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Clitheroe.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 97(102,107, 112)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 4 ply Acrylic.
1 x 500g cone.

tuck stitch
FOR SINGER

Tuck stitch is a stitch pattern familiar to all machine knitters, but it does need to be knitted with a little more care than some stitch patterns, mainly because of the difference in tension to ordinary stocking stitch. Many a new knitter, having knitted their first few garments successfully, decides to add a tuck stitch pattern to a design and discover the pitfalls of not knitting a tension square! You must always remember that tuck stitch patterns will not knit to a stocking stitch tension, so you must either use a pattern specifically for tuck stitch, make up your own pattern from the tension square or, if you have one, use the pattern drive charting device. However, if you can master the difference in tension, the variety of tuck stitch patterns are endless and very attractive.

Many of the patterns provided with all the Singer machines are suitable for knitting tuck stitch. Tuck stitch patterns are formed by the machines selecting certain needles and leaving a loop in these needles instead of knitting the stitch through. The loop may continue to be left for a few rows before being knitted through, this creates a 'pulled up' effect which makes the pattern. Because of the effect of leaving a loop on selected stitches, patterns which tuck more than one stitch adjacent to the next are not suitable and trying to knit tuck with an unsuitable pattern will only result in tangles and possible bent needles. You will notice that on all the patterns supplied with both the Singer Freestyle 1 and Freestyle 2, there are no more than two loops left on one needle at any one time. Owners of Japanese machines will be able to leave more loops on the needles than this because these machines have 'sinkers' which help to keep the loops on the needles until they are ready to be knitted. So, if you decide to use a pattern which has been designed for another machine, do knit a test piece over about 100 needles to make sure that the pattern is going to work properly. You may find that if there are too many loops on a needle that they may either drop off the needle or not all be knitted through. All the patterns supplied with the machines must be knitted with the reverser button in the lower position to ensure that the machine 'tucks' on the correct needles. If you wish to knit a pattern with more than two loops on a needle, then these needles an be pushed forward to holding position to hold the loops on until they need to be knitted through.

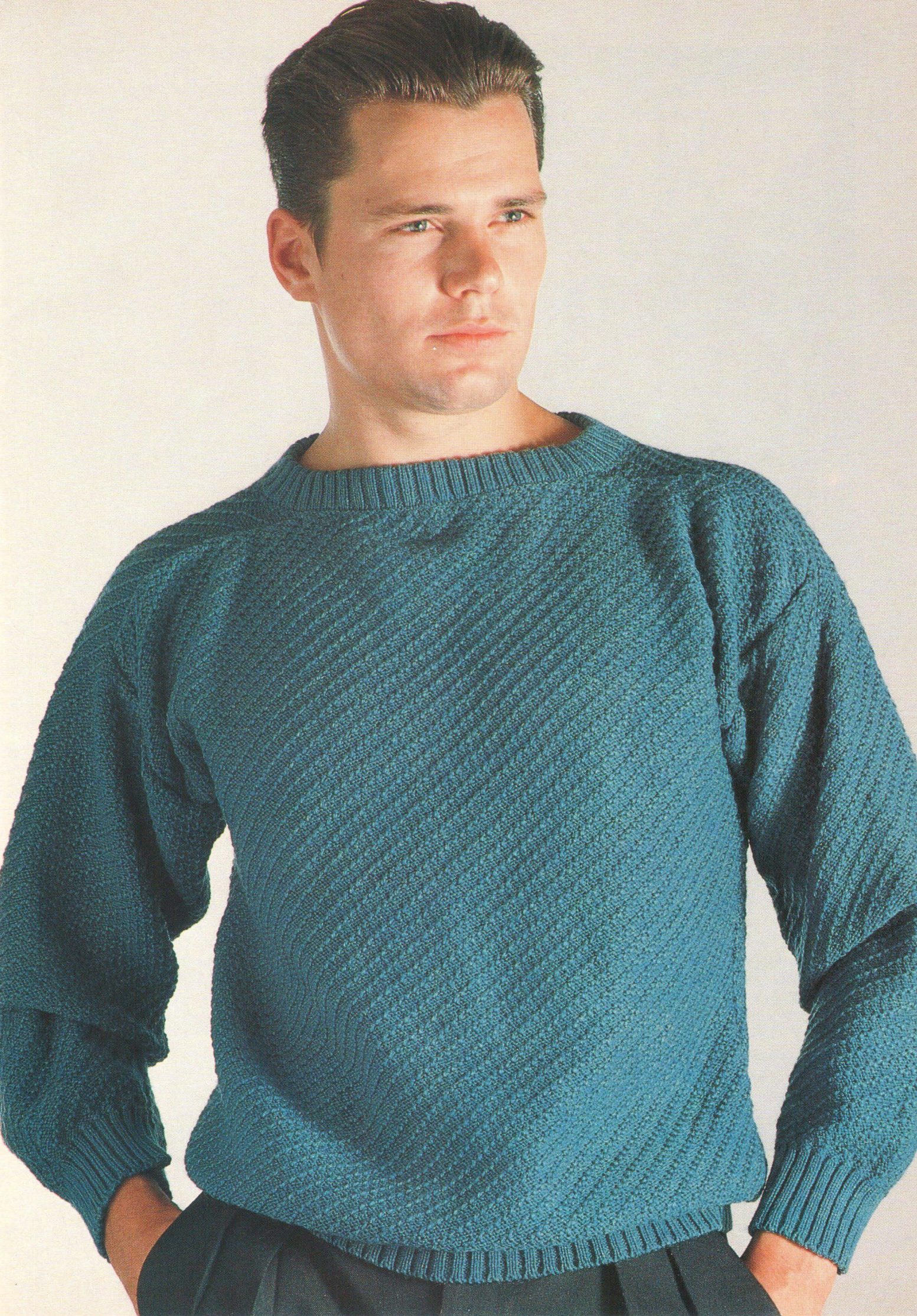
Most tuck stitch patterns are knitted on the top bed only, with just the tuck button depressed. However, a variety of different patterns may be knitted by using both beds. Cast on in close rib, remembering to have the flow combs in alternate position and programme the machine for a tuck stitch pattern. Now leave the bottom bed with just the knit key depressed and push in the tuck button on the top bed and knit. You will have knitted a textured double bed fabric which is very useful for thick sweaters. Four ply yarn can be used for double bed tuck, but I find the carriage stiff to push and the fabric can be very hard. I prefer to use a three ply or equivalent yarn which makes a much softer fabric.

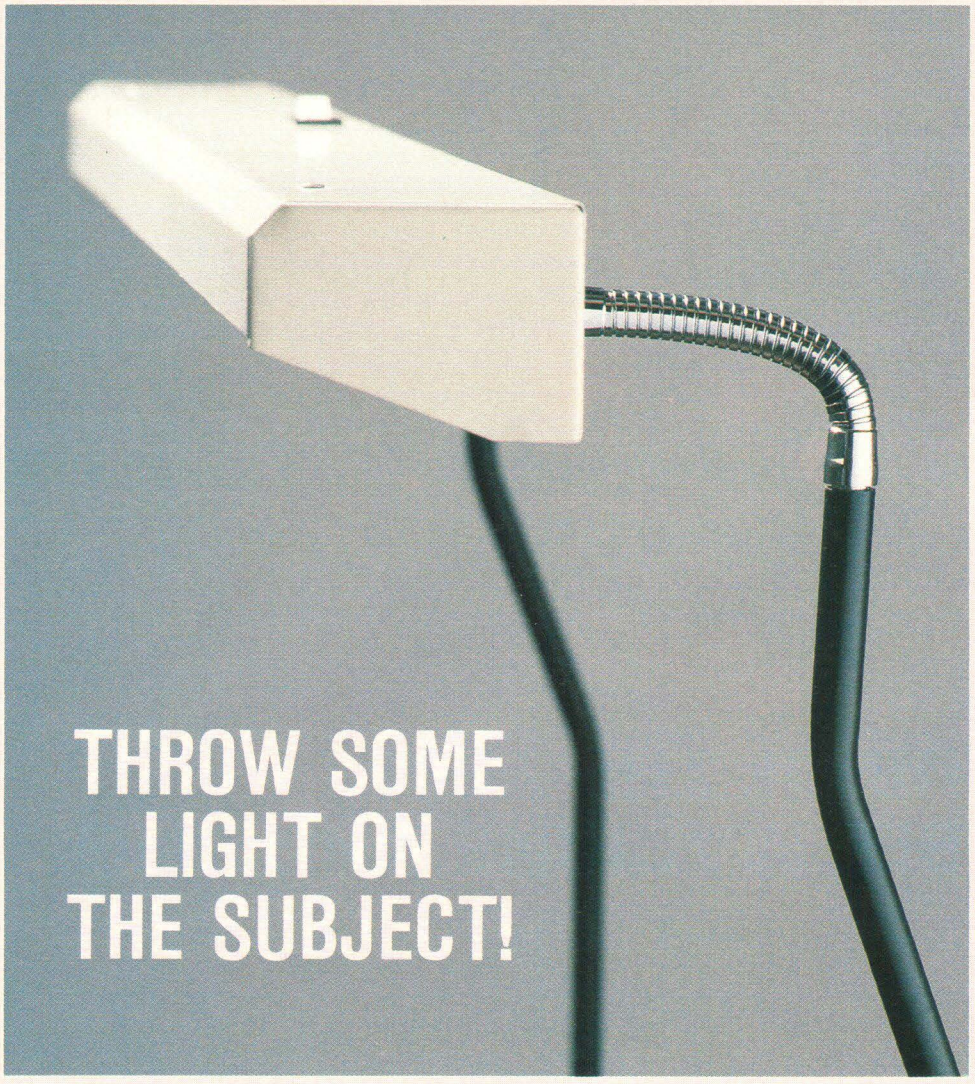
When knitting necklines in tuck stitch on the Singer machine, holding position can be used, but take care to use side weights at both edges of the first side of the neck you are knitting and move them up every few rows or you may find that some stitches will drop because there is not enough weight on them. The bird's eye function on all types of Singer machine may be used to create tuck stitch patterns similar to punchcard 1 which is supplied with the Japanese machines. When knitting necklines on these type of patterns which do not require the use of a pattern card, it is not easy to work out on which row to start the second side of the neck. I find the best way to do this is to work out the number of rows to each pattern repeat, it will usually be two or four, and then ensure that the first side of the neck ends on a complete pattern repeat. For example, if the pattern repeat is four rows, then start to shape the left side of the neck on say row 60 or 64 or a number which is a multiple of four. Complete this side of the neck and when you are ready to knit the right side of the neck, switch off the box and programme the pattern again and it will automatically start on row one of the pattern, so both sides of the neck will have started on row one of the pattern.

You may find that when knitting tuck patterns, the edge stitches either do not knit or drop off. To correct this, push the end needles in working position nearest to the carriage to holding position on every row with the needle return levers in the lower position. This will ensure that the end stitch is knitted on every row and not tucked which is what creates the uneven edges to the knitting. It is important to do this when decreasing or you may find that you have to decrease again before the first decrease has been knitted through. This also provides a neat edge when sewing together the garment. When increasing, bring the increase needle forward to holding position with the needle return levers in the lower position, and only increase on the same side as the carriage or you may find that the increase needle has not taken the new stitch. Use side weights at all times when knitting tuck stitch and move them up every 30 rows or so and especially after an increase.

Do make sure that when you are knitting patterns on the single bed that the flow combs are opposite. You may have used the transfer carriage and inadvertently left the quarter pitch lever in position, if the flow combs are not opposite you may find that the pattern is not formed correctly. The manual suggests that tuck stitch should be knitted with the bottom bed in the upper position, but I find that you can work with the beds in the working position provided that the bed space is on three. Although there are some hazards to knitting tuck stitch on all knitting machines, the end result is well worth the effort.

BY MONICA BYWATERS





COMPETITION RULES

The prizes will be awarded to the first three entries drawn after the closing date which concurs with the judges' decision. In the event of no correct entries (in the judges' opinion) being submitted, the prizes will be awarded to the nearest correct entries drawn after the closing date.

The competition is open to all readers resident in Great Britain and Northern Ireland except employees (and their families) of Litharne Ltd and Hertfordshire Knitting Centre Ltd.
The prizes must be accepted as offered. There will be no alternative cash or otherwise.
The decision of the editor and judges is final and no correspondence will be entered into.
Entries arriving after the closing date or not complying with the rules will be disqualified.
The prize-winners will be notified and the results published in a future issue of Profitable Machine Knitting.

If you are not lucky enough to win and would like to buy a Viceroy Knitting Light you can contact the Hertfordshire Knitting Centre Ltd, at 26 The Stow, Harlow, Essex CM20 3AN (24 hour answerphone service 0279 22282 or daytime only 0279 38886).

WE HAVE THREE DE-LUX VICEROY KNITTING LIGHTS TO BE WON IN OUR EASY-TO-ENTER COMPETITION

By courtesy of the Hertfordshire Knitting Centre Ltd., we have three HKC De-Lux Viceroy knitting lights to be won — just at the time of year when evenings are shortest and darkest!

This four foot fluorescent knitting light bathes your whole machine with an even illumination. The height is fully adjustable enabling you to put the light just where you need it, and a flexible head allows you to reduce any reflection, keeping the light on the work and not in your eyes. The lights are stylish, but of solid construction — metal throughout and they will fit most modern knitting tables or cabinets. And these knitting lights are British made and cost £54.95 each.

HOW TO ENTER

Listed below are three easy questions about the Viceroy Knitting Lights. Just put your three answers on a postcard marked 1, 2 and 3, add you name, address and telephone number and send your entry to Viceroy Light Competition, Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than January 31st 1991.

1. What is the measurement of the Viceroy De-Lux knitting light?

2. What enables you to reduce any reflection?

3. Of what construction is the knitting light made?

Man's Tuck Stitch Sweater

MAIN TENSION
25sts and 50 rows to 10cm measured over tuck stitch pattern (tension dial approx 6).
Tension must be matched exactly before starting garment.

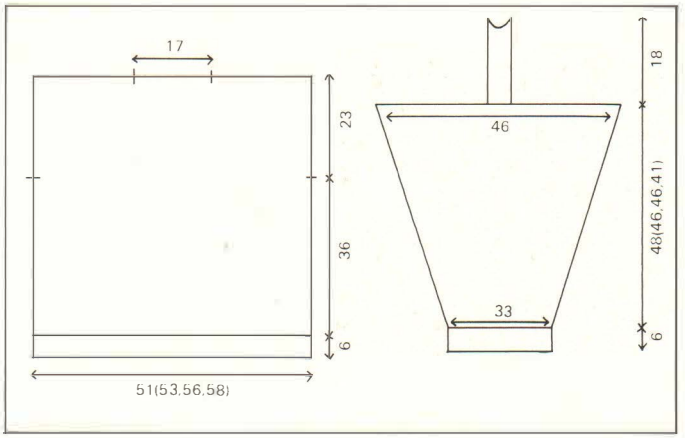
ABBREVIATIONS
See page 46.

NOTE
The pattern used is pattern No 4 on sheet number 2 of the basic set provided with the 2310 (Freestyle 1). Owners of the 600 (Freestyle 2) mark sheet as shown. All machines are set using the twice as high button and with just the tuck button depressed on the top bed.

BACK AND FRONT ALIKE
Bring forward to WP 126(132,138, 144)Ns and arrange for a 2x1 rib. Using MC and rib tension (2) K30 rows rib. Trans sts to RB and change to MT. Commence tuck pattern. K170 rows. Place a marker at each side of work. K to RC290. Place a marker at the 20th st at each side of the centre. Cast off loosely.

SLEEVES
Bring forward to WP 80 Ns and arrange for 2x1 rib. Using MC and rib tension (2) K30 rows rib. Trans sts to RB and change to MT. Commence tuck stitch pattern. Inc 1 st at each end of the next and ev foll 6th row until 130sts. K to RC 200(220,220,230). Cast off 52sts at the beg of the next 2 rows K to RC 280(300,300,310). Cast off the centre 10sts and push needles at left to HP. Dec 1 st at the centre edge on the next and ev foll alt row until 2sts remain. Cast off. Complete left side to match.

NECKBAND
Bring 150 Ns forward to WP and arrange for 2x1 rib. Using MC and rib tension (3) K30 rows rib. Trans sts to RB and using MT K1 row. Run off on WY.



TO MAKE UP
Join shoulder sections of sleeves to back and front matching the markers. Sew in sleeves and then join side seams. Sew on neckband by backstitching through the loops then turn over to wrong side and slip stitch down. Press according to instructions with the yarn.

Passap People

Hello there and a Happy New Year to you all. It seems as though you approved of our new page and would like more, so here goes.

YET ANOTHER NECKBAND

I promised you the instructions for the 2x1 or industrial rib roll over neckband. It really is very easy and once again the original was knitted in Jandis, but of course, you can knit it in whatever yarn you like best and by adjusting the tension. Since we do not seem to use our back bed pushers as often as we do our front, I am reversing the process this time, and of course, this is the way the 6000E knitters will use.

With the handle up, push up the required number needles on each bed in the 2 up 1 down casting on format. Bring a pusher into work for each needle in work ON THE BACK BED ONLY. Bring all intervening needles into work ON THE BACK BED ONLY. With Orange/pink/blue strippers on tension 2 knit 1 row to the left N/N. Rack handle one complete turn clockwise. Locks BX/N. Tension 3½ Knit 32 rows.

The lock is now on the left. Bring all intervening needles into work on the FRONT bed. Locks CX/CX Ten. 3¾ Knit 2 rows. Locks N/N Knit 1 row. Change strippers to black. Change tension on both beds to 5. Locks GX/N Knit 6 rows. Change to waste yarn and knit 2 rows. Change locks to N/GX and pull main yarn down between beds and hold. Knit 6 rows. Change yarn to waste, holding waste yarn between beds and knit 2 rows. Change strippers to orange/pink/blue, lower tension to 4 and knit 4 rows and strip off. Complete as instructions for 1x1 rib.

This roll over neckband I find easier to do than the 1x1 because of one simple fact. You do not have to keep moving your racking handle up and down.

You would also use this way of doing welts and cuffs if you were then going on to do Bird's Eye Fair Isle. If you don't you would get your right side on the wrong side (or the inside on the outside) if you get what I mean.

PROMISES

Some time ago I mentioned in an article that Pat Cook was going to produce some patterns using Braemar yarns and these will be available in kits (I think) shortly. However, she has already produced some very nice punch and mylar designs for the Duo 80/6000E and these are available from her at Pat Cook Designs, Ouse Cottage, Howdendyke near Goole, North Humberside DN14 7UP.

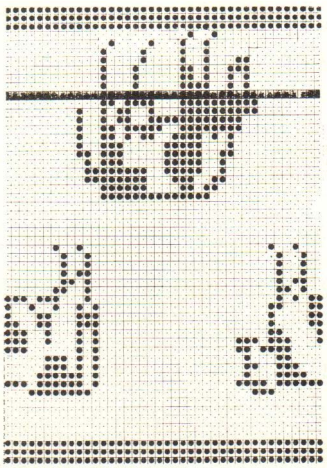
MARKET PLACE

Passap (Madag) are introducing their own Intarsia carriage (not to be confused with any other on the market) and also some front bed covers which will go with it. Keep a weather eye open at your local dealer and when I get some more information I will pass it on. It will be for both Duo and Electronic machines.

PUNCH DRUNK

I have been asked several times about punchcards for the Duomatic and how to design them, especially the animal cards which are still so very popular. It has therefore been decided to try and give you a different card every Passap Page and the first series called 'Back to the Farm' will be of (what else) animals.

The first one you will see is a cow — not any old cow but (knitted in white on a black background) a Friesian cow. By the same token if you knit it in cream on a tan background, it could easily be a Hereford cow. This was originally a 24 stitch



punchcard pattern which I designed and used a great deal when I had a Japanese machine but it has been slightly adapted to accommodate the 40 stitch format. It is quite easy to put a 24 stitch design on a 40 stitch card and since there are a lot of them, the alternatives are endless.

If you look at the first pattern you will see that it is placed in the centre of the 40 stitch card and the second set is in two halves and facing in the opposite direction. This arrangement suits a sweater or jacket pattern for an adult or child. You can of course, use any Fair Isle stitch but I prefer the BX with both arrows on the back bed with pushers in the 1 up and 1 down formation and BX with left arrow on the front bed with all pushers starting in rest position, to be picked up with the Deco. If you want to make sure that you do not have miss patterned edges (one's which do not pattern match on the seams) this is a good chance to use the isolator pins. In the next Passap Page I will take you through the isolator pin system.

I have used several fine yarns for my animal sweaters and jackets but prefer Jandis from Page Two or Braemar from Christiana Wools. I have a friend who swears by Bramwell Ivette and another who would not use anything other than King Cole Anti Tickle 2 ply. It's all a case of personal preference.

All for now — gone fishing...

Andy Levick

Targetting

New Year is perhaps the best time to start this if you have not done it previously, as you are full of New Year resolutions and good intensions at this time of year.

It is very easy to get into a rut when working at home. There is very little incentive or competition evident when there is no one else workng with you. The competitiveness of the workshop or factory floor is not available to keep you ever striving onwards. Therefore you must create your own competition — you against yourself! Establishing work targets is one way to do this. I set myself a target this year of producing one new design a day Monday to Friday. For the first month this was feasible because I had a lot of ideas half-finished (or half-started however you look at it). But by February it was obvious that this level of pressure was impossible to maintain realistically so I revised the targets to two per week. This was as well as other work coming in. I now find that this target is reasonable. Some weeks I do not manage it, if a new design I am trying proves more time consuming, some weeks I achieve my goal. Occasionally I am producing orders and building up stock all in the same week — then I feel I am working to my full extent.

I mention this just to illustrate that your targetting must be realistic. It is pointless setting ambitious levels that are nearly always impossible to achieve. There is always the opportunity to alter your targets too if you wish. I soon realised that I could not achieve my self imposed targets in a comfortable way, although in January I did achieve an ancillary target of clearing up and finishing off a lot of material that had lain around idle for some time. It is always best to start off low, knowing you can reach the target, and when you feel ready increase it further. In this way you do not disappoint yourself with failure, neither do you plod along in a rut. You also have the satisfaction of seeing your stock levels increase or your new designs gaining prominence.

Working at home, as we all know, is a very comfortable existence and it is all too easy to carry on doing a bit here and a bit there. But once you have established your business you have a moral duty to yourself to make it work and increase its potentials, both production-wise and profit-wise.

So let us look more closely at targets. How do they work? This can be in several ways. You may set yourself a target of taking time off for a holiday for example. This may involve ensuring that all orders are completed before the time chosen, and maybe that you have sold sufficient products to cover the costs of the holiday.

The first condition of any work, whether at home or out, is to make sure you are working to a profit. There is no point working hard if you make nothing in the process. In a home-based industry, your profit is usually your wages and you have to ensure you are working for a reasonable rate per hour. Targeting your work load and production levels can help to improve this.

You may set yourself a target of having some free time when the children are on holiday. If you only have a little free time for the children, make sure you utilise it fully — what the experts call 'quality time'. Determine at the start of the year which weeks you want to keep free (or very light workloads). This will help you plan your workload around that time — how to span delivery dates to be either before or after the week in question.

Or your targets may be to develop the business to a greater extent. You may sell your products on a market or at craft fairs or by party plan.

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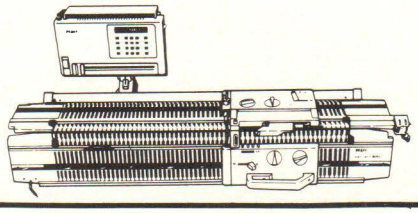

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g Yourself

by PENNY WRIGHT-THOMPSON

Therefore your target might be to increase your stock levels or add new designs to your stock so that you can offer a wider range. Maybe you decide to have a big pre-Christmas sale of goods and your target then could be to produce one or two additional items each week to go towards this event. Perhaps your target could be to develop your own designs and create your own fashion collection.

Another target could be to add another dimension to your current work, perhaps babywear, or men's designs, or maternity wear (always in demand here for fashion conscious designs) etc. Targets can be set for almost any aspect of your business. You may want new machinery or additional equipment. Your target here would be to increase your takings sufficiently to provide enough funds for the new machine. Developing your business by finding new outlets for your work is another target.

Perhaps you can increase production sufficiently to advertise your services and so increase sales. Targeting with any business is an important aspect of development. It is important to set yourself aims — ideas that are within reach but which will also push you just that little bit harder to achieve more. Satisfaction comes from knowing that you have reached your target; there should also be more money or more stock or both to show for your efforts.

It is very easy to be complacent and say I don't neet targets, but the simple fact is that all businesses small or large rely on targeting to help their expansion in a very competitive world. You may feel you are too small an enterprise or too insignificant (heaven forbid) to need such methods of motivation, but if your work is a job and not a hobby you owe it to yourself to develop it as far as is logically feasible within the constraints of your working day. But what if you want to be really big? Perhaps then your targets should resemble a five-year plan:

YEAR 1
Open Business Bank account
Keep accurate business records
Develop new designs
Market designs under your own label
Put on advertising fashion shows

YEAR 2
Buy new machinery
Engage temporary staff to meet demand
Engage a part-time child-minder (on-site)
Engage a part-time house-keeper
Start having accounts certified by an accountant

YEAR 3
See the bank about business finance
Exhibit at major shows
Engage a nucleus of permanent staff (or outworkers)

YEAR 4
Look for small workshop premises
Engage office administrator
Engage good sales personnel
Increase machinery
Set up sales outlets in major stores
Ensure quality control on larger output

YEAR 5
You continue generating the designs
Work unit established
Expansion now possible

As you can see from this, you can, if you wish, expand right out of the house and into your own business enterprise. If however you wish to remain at home (less problems, less overheads) look at placing some work to other home-workers. Have your target as you own team of outworkers and expand your work along those lines rather than renting other property. Everthing else in the five year plan can be utilised in a home based industry. Perhaps fame is waiting round the corner.

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PATTERNS Galore

THE COMPUTER - friend or foe?

by Alison Bettley

Part 1: Choosing the Hardware

The computer is becoming ubiquitous, taking over in the office from the typewriter as the least dispensable piece of equipment, and becoming as common in the home as the hi-fi set or video recorder. At the very least we are all familiar with the computer print-out in the form of all the bills which come through the letter-box! Very powerful computers are readily available from high street shops at increasingly attractive prices. What do they have to offer the profitable machine knitter! This series of articles aims to answer this question, describing the potential advantages, as well as some of the pitfalls, of attempting to build a successful relationship.

The jargon surrounding computer usage is rather intimidating for the novice, and leads people to suppose that the equipment is difficult to get to grips with. Yet anyone who has mastered the intricacies of the average knitting machine should experience few problems, and the person with skills on an electronic machine may well have a head start when beginning to use a conventional computer. Putting first things first, we start off this month with a look at the hardware.

The sum of its parts

The 'computer' usually consists of three main parts: a disk drive (or a unit housing a pair of drives), a keyboard and a monitor (sometimes a TV set can substitute). The main 'works' of the computer are housed inside one of these.

The keys to success

The keyboard is very similar to that of the standard typewriter and is used to give the computer instructions, to type in text, and so on. A separate device, sometimes an optional extra, known as a 'mouse', moves a pointer around the screen to indicate which actions the computer should carry out. Many people find systems designed for this little animal very 'user-friendly', an easy-to-learn approach to computer-use. The mouse is particularly convenient in drawing-type programs, as might be used for knitwear design.

Learning to drive

Information and instructions to be fed into the computer, or data collected from it, are stored on disks, or less usually, cassette tapes. Disks, and their associated drive units, come in two principle categories: 'hard' or 'floppy'. A computer will always have at least one floppy disk drive, which will take either 3.5" or 5.25" disks. You cannot mix the sizes: if your program is on a 3.5" disk drive, then you have problems! Hard disks are built-in to the computer and, unlike floppies, cannot be removed for separate storage. They are relatively expensive optional extras to the basic machine, but offer very much greater storage capacity (typically equivalent to 20 floppy disks). This makes for much more convenient computer operation, as all your usual programs can be stored within the machine, ready for immediate use. The frequently tedious swapping of several floppy disks during a work session is almost completely eliminated.

Seeing is believing

A variety of monitors are available: monochrome, or three types of colour screen, known as CGA, EGA and VGA. These differ in the resolution of the screen. The CGA screen has the last good resolution, and will be tiring on the eyes. VGA, on the other hand, is almost photographic quality. EGA comes somewhere inbetween. Some picture-drawing (graphics) programs only run on the two higher resolution colour monitors.

A good memory

The computer will also be specified in terms of its memory: this can be thought of as its internal storage capacity, and has nothing to do with floppy or hard disk capacities, although it is measured in the same units. The more memory your machine has, the less restricted you will be as to which programs you can run. Most computers now come complete with 640K (kilobytes) of memory, which should suffice for most purposes. The 512K or less found in some machines may be restricting for some graphics programs which tend to be rather greedy for internal storage space.

Coming next issue

Patterns with the children in mind... babies too.

More about computers.

Legal Workshop... What to do when they won't pay.

A special Valentine pattern and freebie

ALSO:

Computerise your knitting with your home computer... a fabulous opportunity... see our February competition.

Hard copy

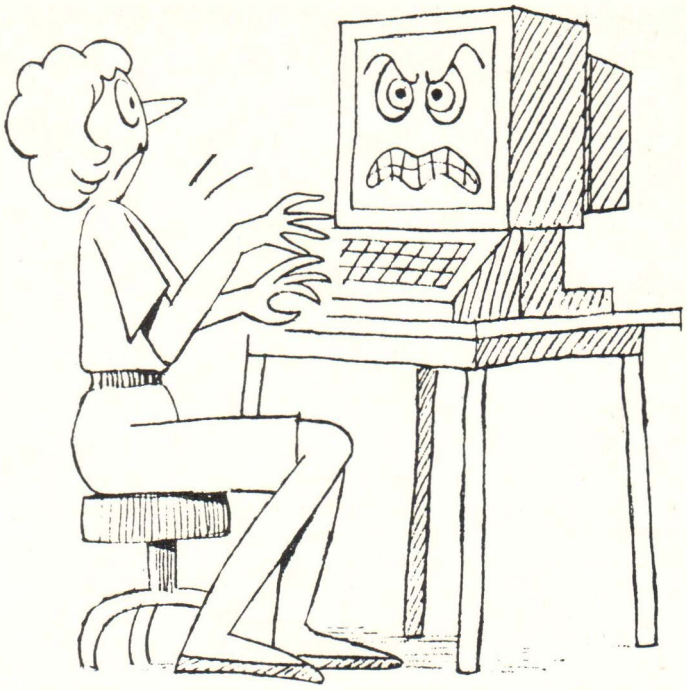
In addition to the computer itself, you will also need another piece of hardware: a printer. The cheapest type is a nine-pin dot matrix printer, which prints a series of dots on the paper to make up the text or pictures and so on. This is adequate for most purposes. Inkjet printers produce a similar standard of output. However, if you are at all fussy as to the appearance of your letters and other documents, do try to see a sample of the printer's output before you commit yourself to its purchase. Typefaces vary between different models in the same price range. True letter quality output, comparable with the best typewriters, can be had from daisy wheel printers, but these have the disadvantage of being unsuitable for graphics printing (for diagrams or charts of your garment designs, for example). Unless you are absolutely certain that you will only ever wish to produce letters or other typescript material with your computer, then avoid the daisy wheel models. A third option is a laser printer; this produces high quality text and pictures, but is relatively expensive. Normally, printers offer only monochrome output although colour printing is possible (colour dot-matrix or inkjet printers are available) but again tends to be expensive. A further essential consideration is that your printer should be one recognised by the software you intend to run. Most standard models are catered for, but you could waste money on a colour printer, for example, if its colour facilities cannot be made use of by your particular programs.

The bottom line

A basic, relatively low specification, IBM-PC type computer will cost about £300. A more up-market system, with high resolution screen and hard disk, suitable for serious design purposes, amounts to £1,000. Printer costs vary from about £200 up to at least £1,000 for a laser printer.

Switching on

The computer by itself is a surprisingly useless machine. It is perfectly possible to invest several hundred pounds on a series of impressive looking boxes, only to find when you switch on that the machine welcomes you with a series of bleeps, a few hieroglyphics, and very little else. Resorting to the manual will be to no avail: the machine can do nothing without receiving the appropriate instructions, and these must often be bought separately, as programs or 'software packages'. Not all software runs on all computers. If you wish to use a particular program, check with your dealer before buying that the computer is indeed suitable for that application. It is not just a question of floppy disk compatibility: the instructions on the disk must be in a form that your machine understands.



Next month we shall examine the different types of software you may wish to consider.

Are you our

'PROFITABLE MACHINE KNITTING CLUB OF THE YEAR'

No, we are NOT thinking in terms of LSD but in the far wider sense of our magazine. We know what sterling work clubs do for knitters, so we want to hear just how your club members have profited in terms of skill, satisfaction and achievement... whether any particular cause or charity has profited by your efforts... or just how your club has profited during the past year. All you need to do is write us a letter telling us just why you think you may be the Profitable Machine Knitting Club of the Year. Size won't influence us, so even the smallest club could be our winner!

On behalf of Profitable Machine Knitting, Litharne will present a silver cup, suitably engraved, to the winning club of 1990.

Our closing date is June 30th 1991, but we want to start hearing from you right away — so don't waste any time, and please don't hide your light under the proverbial bushel!

*Set pen to paper **now** and send your letter to:*

'PMK Club of the Year,' A & J Publicity, 15 Alders Road, Edgware, Middlesex HA8 9QG.

Meet the 'Pattern Card' Lady

Mention pattern cards to any machine knitter, and she will know you are speaking of Marion Nelson. But behind this unique and comprehensive collection of easy-to-follow patterns lies years of experience and dedication.

Marion bought her first knitting machine in 1957 — a Passap 201 Hand Feed: she thought it was 'absolutely marvellous' and like so many of us quickly became well and truly hooked on machine knitting! At that time there were not many patterns available, so Marion soon became adept at adapting hand knitting patterns and thereafter, drafting her own.

She advanced her skills over the next few years and updated her machines, moving to double beds.

Around 1961, having become skilled on various machines, Marion began giving tuition, and then followed by selling machines. Having gone through the basics during the first lesson — casting on and off, increasing and decreasing, V-necks and round necks, Marion would suggest that a small garment be attempted before the next lesson. Again, no simple pattern was available, so she would produce a quick sketch, a sample knitting piece measured for tension, and a few quick calculations — and with these explained a garment was then produced for the following lesson.

Before long, the house began bursting at the seams with knitting machines and yarns, so an extension was built on: and when this too, became inadequate, Marion took the bold step of moving into a shop, albeit a very small one. But this too, was in turn changed for a bigger shop, with an evening class for customers. During one of these classes, the basics of pattern making were explained, and this produced a general request from the class — many of whom belonged at that time, to our Editor's knitting club.

It became obvious that it would be helpful for all this information to be written down, so typewritten instructions were then handed out. The next request (quite logical) was for a set of 4 plys, and despite the protest from Marion that they should be able to make their own, she nevertheless went ahead and produced a raglan set suitable for 4 ply yarn, hand drawn and duplicated: these patterns became very useful indeed as an aid to basic tuition. From then on, requests for patterns came from many different sources as the word spread around, and although these were still in a 'rough state', 2 ply, 3 ply, double knit, set in sleeves and sleeveless all followed.

And so the Basic Set was born! Happily coincidental, one of Marion's pupil/customers happened to be a draughtsman and she offered to draw the patterns out 'properly'. The whole set was then revamped and as Marion says 'became respectable'.

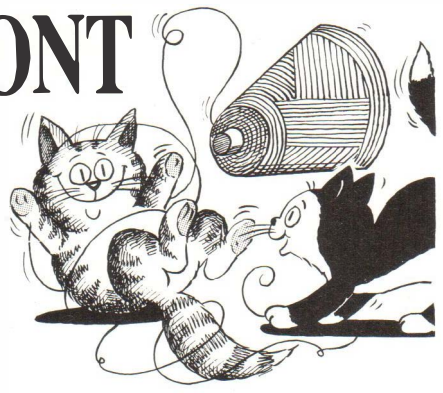
When her husband's firm moved to Wales, Marion was obliged to sell her shop, but decided to take the patterns with her since interest in them was constantly on the increase. During the next few years she worked on Saddle shoulder, Sideways knitting, Circular yokes with corresponding sets for thicker yarns. These were followed by the Skirt and Children's sets and history then repeated itself, for the bungalow in Wales was overflowing with blue boxes and so an extension was added.

But as always, Marion's endeavours outgrew their surroundings, and despite the extension she next had to move into a small unit on an Industrial Estate in order to cope. She also had to enlist the services of a friend to help out with the work.

Inevitably perhaps, semi-retirement time came, and this involved a move to Wiltshire. Despite the fact that Marion no longer deals with day to day distribution, she still plays a very active part in her pattern card production and already her latest dropped shoulder set is proving very popular.

What began as a hobby, has now become a thriving occupation which has earned her an unrivalled niche in the machine knitting world: and her many followers will be looking forward to the next set of patterns — F/R for 4 ply is soon to be released.

THE HOME FRONT



SIMPLE BOOK-KEEPING FOR KNITTERS

WORKING OUT YOUR PROFIT

by Rosemary Sheath of Knitcraft

NOW EXTRACT THESE TOTALS FROM YOUR BOOK

Go through your Sales Book and list.

1. Value of all the orders you have taken — whether paid or not (list every receipt).
2. All the money received (this will agree with what you have entered in the Cash Book).
3. The total of deposits received for goods not yet delivered (still two copies in the book).
4. The total of what is owed from goods delivered (bottom copy not crossed through).

Here is a summary of the figures from your Sales Book for the month.

SALES TOTAL	MONEY RECEIVED	OUT-STANDING	DEPOSITS		STILL TO KNIT
Sale 1	£15	£3+£2+£2	£8	0	0
Sale 2	£5	£5	0	0	0
Sale 3	£6	£6	0	0	0
Sale 4	£12	£8+£4	0	0	0
Sale 5	£10	£6	0	£6	£10
Sale 6	£45	0	0	0	£45
Sale 7	£100	£100	0	0	0
Sale 8	CX				
Sale 9	£20	0	£20	£20	
TOTALS	**£213**	**£156**	**£8**	**£26**	**£75**

NOW THE TOTALS FROM YOUR CASH BOOK

From the left hand side of your Cash Book total all the amounts you have received and divide it into opening balance, loans and sales (the figure received from sales will agree with the money received total from your Order Book).

From the right hand side of your Cash Book, total all the amounts you have spent and subtotal under the following headings:

Purchase of yarns
Books and patterns
Equipment
Your wages
Expenses, e.g. telephone, fares, stationery etc.

Here is the summary of your Cash book for the month

continued on page 61

ON SALE NOW

Available from your usual stockists or direct from Litharne Ltd

Special Offer

ADD FASHION MAGIC to a sweater and save **£6.36** WITH OUR SPECIAL OFFER! You can add these fabulous decorations to any simple sweater to turn it into something magical!

The kit comprises: one gold appliqué paint, one special flower pack, one piece green cotton fabric with Bondaweb, one packet gold studs, two clawed diamantés, one iron-on pattern, one clamping tool and gold lurex yarn. And, of course, you can add as much or as little decoration as you choose. The complete kit costs just **£9.99** including post and packing.

A LIVING LEGEND

Jodie Raymond Originals

A LIVING LEGEND

Early evening in the Cafe in the Garden, Sheraton Hotel, Denver, who could have a more enjoyable task than that of interviewing Jodie Raymond, the lady of the Upside Down Knitting Books.

FIRST IMPRESSIONS

One of my first impressions of Jodie when I met her some years ago in New York, was how could anyone manage to look so immaculate so early in the morning — and I can honestly say that I have never seen Jodie looking anything but immaculate and always in her own knitteds, be it trousers and shirts or evening gowns. The same class and style extends itself to her knitting, her 'hands on' tuition and her books. However, talking to Jodie and her super husband Bob, humour and friendship go hand-in-hand with polish and professionalism.

HOW IT ALL STARTED

1974 saw the start of Jodie's knitting career in her home town of Jacksonville Florida. Her first machine was a Brother 800 and it was housed on a coffee table and produced more skinned legs than sweaters. A turn of events happened when Jodie spotted a Brother 551 for sale in a local shop in Jacksonville. Enquiring about the price, Jodie was told that it was a bargain at $75 if she could remove it from the shop by the next day. When Jodie told Bob about it he challenged her to bargain for it for $25. Her desire for the machine overcame her fear of bargaining and she offered the shop owner $25 — the deal closed at $30 and a promise from Jodie never to shop there again!! That same machine is still up and running, so it really was a bargain.

TUITION AND TAKE OFF

Jodie searched the telephone directory for coned yarns and ended up travelling ten miles for a knitting lesson. That lesson led to Jodie being offered a job and the launch of her career. We would need a book, not an article to cover the ground in machine knitting and learning that Jodie covered over the next years, but for the grand sum of $2 per hour she learned the secrets of expert knitting and immaculate finishing. Jodie adds here that all her pay went in yarn and equipment. The business was eventually sold and Jodie turned to custom knitting with a view to paying for the publication of her first pattern leaflets. She teamed up with Lynn Rogers and their first publication, *Easy Elegance* was a collection of evening gowns followed by *The Western Look,* a collection of knitted slacks. I have to add that at this stage in the conversation when Jodie was explaining to me how her hard earned cash from custom knitting paid the printer, Bob intervened just to mention that the dumb blonde and brown eyes team had the printer sewn up in no time on their terms and he is still printing for her.

FIRST SEMINAR

Jodie's first seminar got off to a good start with a champagne flight at 7.30am to Philadelphia and she sold the grand total of $2,800 worth of patterns. After two years, Lynn and Jodie went their separate ways and in 1980 Jodie's first book *Upside Down Raglan Pullovers for Everyone* appeared in print. This book has been reprinted no less than 20 times.

Jodie teaches at seminars all over the world and she recalled many hilarious moments including being stuck on a garter bar! As well as advancing in knitting machinery she also advanced from an ancient typewriter to a more up-to-date and finally to a computer in 1983.

OVERSEAS

A trip to Hawaii was her first overseas venture and a load of brochures were printed for the advertising of the seminar.

Unknown to Jodie, her agent in Australia mistakenly used some of the brochures to pack Jodie's books in for dispatch. Jodie was a long time before she discovered why she had so many bookings for the seminar from Australia and New Zealand. The first long trip was a six week tour of Australia and New Zealand and her other trips have included a Carribbean cruise, the Dutch Netherlands, Panama, Mexico, Belfast, Edinburgh and Aberdeen. Jodie has knitted in pig barns, convents, methodist church halls, garages and fire stations, and once with her leg in plaster.

GRAND TOTAL

The grand total is 15 books, two with Lynn and 13 of her own, 1980 being the year of the *Jodie Raymond Originals*. Jodie did tell me the story behind her seagull logo, but I feel that it should remain a secret, sufficient to say that it has a sound philosophy behind it.

PHILOSOPHY

Whist we are on the subject of philosophy, I asked Jodie for her advice to would be profitable knitters and it is this.

Machine knitting is an ideal way of earning some extra income and it can be done at home with the children around you in the years when they most need you. Look upon those years as a learning time so that when the children are older and more independent you can spread your wings and soar like the seagulls.

RELAXING

I asked Jodie how she relaxed and she said 'in a warm tub or with a crossword puzzle'. It hasn't been an easy success, but it has obviously been fun and it is clear that it would not have happened or have been the same without the love and support of Bob about who someone once said 'you are OK, you have a proper job'. Holidays for Bob usually mean looking after Jodie on one of her many trips and I can still see him now packing more into the boot of Kristina Dupar's car (Knitting Neuk, Aberdeen) than anyone else could have got into a Jumbo Jet.

FINALLY

Jodie promises more books and for anyone who has not tried *Upside Down Knitting,* I suggest that they read Doris Coutts' article this issue and then put one of Jodie's books on the shopping list. My message to Jodie and Bob is when are you going to pack all those suitcases and to quote Jodie 'go the whole nine yards' and treat us to some of your classes here in the UK.

TO: FASHION MAGIC SPECIAL OFFER, PROFITABLE MACHINE KNITTING, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS

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Offer closes 31st January 1991

STRESS IN BUSINESS

by A.R. Traylen,
Yarn Markets (UK) Ltd

Stress is playing a major role in our working lives.

Who remembers many years ago when the Beetles rushed to India to consult the Maharishi Yogi on an eastern mystical tradition that became known as Transcendential Medication? At the time many, they thought, disillusioned young people followed the cult, but the population in general did not appear convinced.

For the past ten years the Japanese and Americans have recognised meditation as a sound investment for their staff and the procedure is spreading to our country to the tune of £1,250 per person over six month period. Sounds pretty steeep, and so why are companies taking up this programme and spending this much money on their staff?

As the authoritive book 'Mental Health of Work' states, 40% of absenteeism is caused by psychological rather than physical problems. Companies have squandered millions on experimenting with solutions, but may now have seen meditation as a possible answer. With meditation one large American Corporation has increased productivity by half, sales up 120% and profits up 520%.

How?

Whilst one cannot condense a six month's course in a paragraph, the basis of the meditation is that one should sit with eyes closed for 20 minutes twice a day, attempting to make ones mind empty of thought. The theory being that oxygen consumption decreases, as in normal night sleeping, allowing the body to repair itself and recover its balance.

Dr Fink, an American, wrote a book on stress some years ago in which he promoted the idea of mind over matter. Pain or tension is a transmission through the brain and he advocated a reversal of this procedure. It is possible to command first the extremities, the toes and fingers and then upwards through the body to go numb, and this is the sensation one feels. One literally tells from the brain by concentration such action to happen, and this can ultimately lead to sleep.

With certain pain, the mind can be made to concentrate on the centre of the pain, and considerably diminish it. You may remember the reported case some years ago of a couple with cancer who between them, with extreme concentration, talked each others and their own pain away, to the astonishment of the doctors.

Stuff and nonsense, of course. But is it not worth a try? Can it do any harm in so trying? What person cannot admit that at times they feel tired and worn out and would try any solution? The writer himself, a sceptic if ever there was, has in fact used Fink's ideas for many years and found that they do in fact work for him.

Mind over matter, you see!

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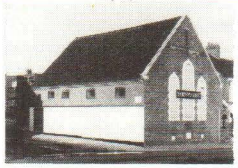

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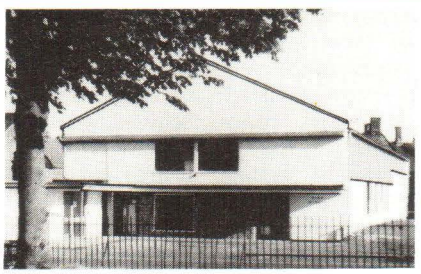

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..... **Postcode** .....

Send to: Yarn Market, Uppingham, Leicestershire LE15 9QT
(SAE please)
MKN

THE HOME FRONT *(continued from page 57)*

IN (from the left side)		OUT (from the right side)	
Opening balance	20	Yarns	8
Money from sales	156	Books	2
Loans	90	Equipment	90
		Expenses - Bus fare	1
		- Phone	2
		- Commission	6
		Balance (Cash + IOUs)	157
Total	**266**	**Total**	**266**

NOW COUNT YOUR MONEY

Go through your box file and take out any IOUs, and total the amounts owing to you. Decide whether these are going to be repaid or not. If they are going to be repaid, replace them and treat them as 'cash-in-hand'.

If they are not going to be repaid, they should be recorded in your Cash Book on the right hand side as your wages (or drawings), and the balance reduced by the amount.

Count and cash and the IOUs. What you actually have in your cash bag should always agree with the balance in your Cash Book.

COUNT YOUR CONES

To be strictly accurate, you should also count your stock of yarn plus the weight of any stock of finished garments.

I found I could work this figure out if I had weighed each garment and priced the yarn as I did each order.

I took my opening stock figure — added the total of yarn bought — and deducted the yarn used to make the garments; this left me with the figure of yarn remaining, which is the figure needed for 'closing stock'. Much quicker than crawling around the loft delving into plastic bags!

The figure 1 calculated for this first month was:

Stock at the 1st November	400
Purchases during the month	8
	408
Less - used to knit garments in sales Book	30
Therefore closing stock is	£378

You now have all the figures you need to work out your profit and to find out what your business is worth.

YOUR TRADING AND PROFIT AND LOSS ACCOUNT FOR THE MONTH

This is a total of your sales and your closing stock on one side, and your opening stock, purchases and expenses on the other.

The difference is your net profit or loss. This is the figure which matters most to you. You must also find out your gross profit or loss, as this figure forms a comparison to use from month to month and helps a bank manager decide whether you have a good business. It is a good idea to prepare your accounts like this from the start.

Your sales figures are taken from your Order Book —

Total sales	213	Payments received	156
Less still to knit	75	or Outstanding to you	8
Final sales	£138		164
		Less deposits	26
		Final sales	£138

Purchase figure is taken from your Cash Book = £8. Expenses are also taken from your Cash Book.

The trading, profit and loss account is arranged in the following way:

TRADING, PROFIT AND LOSS ACCOUNT FOR THE MONTH ENDING NOVEMBER

Opening stock	400	Sales	138
Purchases	8	Closing stock	378
Gross profit c/d	108		
	£516		£516
Travelling	1	Gross profit brought down	108
Phone	2		
Commission	6		
Net profit for the month	99		
	£108		£108

The trading, profit and loss accounts are the totals of your trading for a given length of time, and the way you work out your profit. Whereas a Balance Sheet shows on a certain day what assets the business has, and from where and whom the money has come for those assets.

To get a complete picture of your business you need to prepare both.

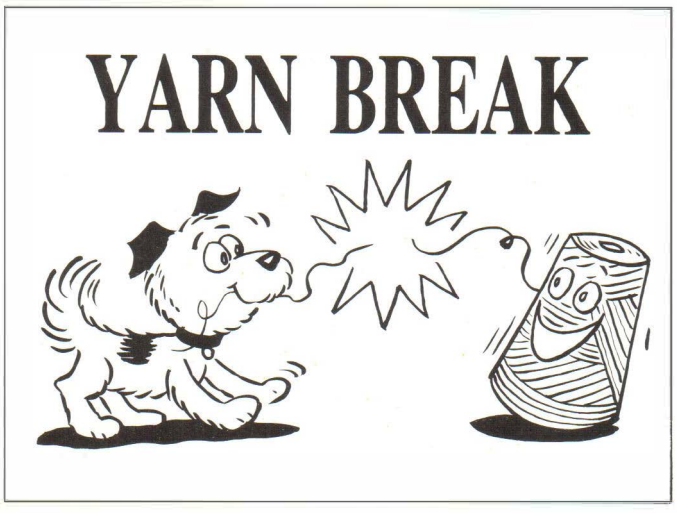
THE BALANCE SHEET

The figures on both sides should balance. You list the assets on the right side and what the business owes on the left side.

BALANCE SHEET AS AT 30th NOVEMBER

Liabilities		**Assets**		
Capital introduced at 1st November	1145	Equipment	645	
Profit for month	99	Bought	90	735
Capital invested at 30th November	1244	Books	70	
		Bought	2	72
Payments in advance from customers	26	Punchcards		10
Loan from husband	90	Cash in hand		157
		Stock		378
		Owed by customers		8
	£1360			£1360

In the next article I will explain the importance of cash flow and how to work out a cash flow forecast.



BROCKWELL WOOLS

In spite of difficulties in retail yarn sales over the last few months, Brockwell Wools have been looking to the future and developing yarns to supplement their already well established plain cotton, mercerised cotton and lambswool and botany yarns.

We recently received from Brockwell Wools, samples of their botany yarns showing a range of colour twists with transition from emerald to purple. These attractive twists can be made in any colour combination from the botany range to meet the knitters or designers requirements, even in small quantities at a nominal extra charge.

EXTRA DIMENSION

These yarns can be used in plain knit form to complement or contrast with the solid botany shades, but will certainly offer an extra dimension in coloration for winter knitwear.

FURTHER GOOD NEWS

Is that Brockwell Wools are able to reflect recent lower wool prices by reducing the trade price for craft knitters and

continued overleaf

designers. During the coming months it is intended to bring in additional new colours to match the extended range being offered in Brockwell mercerised cotton.

An additional option is the inclusion of one end of mercerised cotton with two ends of botany wool to increase the coloration options, as well as giving the yarn an added texture and lustre with enhanced draping qualities which avoids any stretching of the softer wool in skirts.

BROCKWELL WOOLS INCLUDE...

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4 ply Lambswool — Lambswool with 20% Angora and 10% Nylon in any ply.

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Much requested Guernsey 5 ply at £9.50 per 500g in five true Guernsey colours — red, navy, grey, white and blue.

Aran is available in standard and chunky weight, machine washable pure new wool.

Lurex mixes in any ply for evening wear and that special garment.

Botany wool, plain and slubbed cottons complete this most comprehensive range of yarns and if you are looking for luxury yarns at affordable prices to add class to your knitting and profit to your business, then you need look no further.

For further information write to Brockwell Wools, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ. Tel: 0422 834343.

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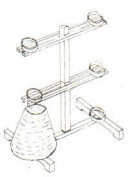

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Graphs

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